

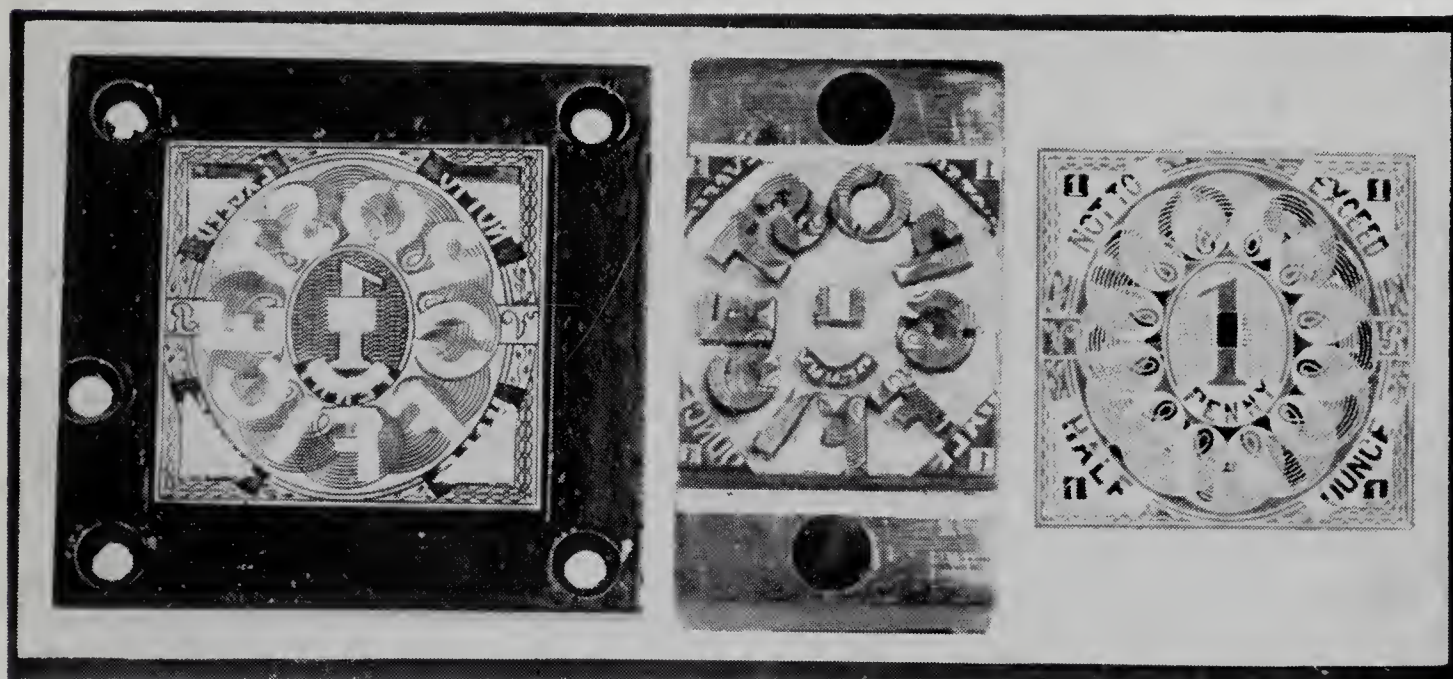
Spring, 1965

Vol. 22, No. 2

Whole No. 86

# The Essay-Proof Journal

Devoted to the Historical and Artistic  
Background of Stamps and Paper Money



Congreve-type dies used in printing the Whiting essay for the Penny Black similar to those used for producing bank note duty stamps. (See page 68.)

Official Journal of the Essay-Proof Society

© 1965 by The Essay-Proof Society, Inc.

# Auction Report to April 30

## SEASON 1964-65

Date	Contents	No. of lots	Realizations
Sept. 21-24 (4 Sessions)	United States and Foreign .....	2158	\$ 79,635.50
Oct. 6-7	United States and Foreign .....	1312	46,800.50
Oct. 13-15	Air Post and Foreign .....	1544	51,815.50
Oct. 20-22	British America .....	1260	81,482.00
Nov. 4	"Thomas A. Matthews" Air Post ..... Collection of United States, Canal Zone & Philippines. (The record price of \$15,500 for a United States stamp was obtained for the 24c inverted center at this auction.)	232	87,010.50
Nov. 5, 6	United States, Hawaii & Philippines .....	758	69,107.50
Nov. 17-19	British Commonwealth .....	1362	61,482.50
Dec. 1-4	United States, Souvenir and ..... Miniature sheets, Switzerland, British North America, Zeppelin, and Rocket Flights, General Foreign	2275	101,284.00
Jan. 5-7	United States and Foreign .....	1802	66,479.50
Jan. 18-20	United States .....	977	75,366.00
Jan. 26-28	"Errazuriz" Collection of Foreign ..... issues.	1620	81,198.00
Feb. 2, 3	"Fleckenstein" United States .....	804	45,275.50
Feb. 24, 25	United States .....	907	42,384.00
March 8-11	British Commonwealth .....	2563	104,282.00
March 30, 31, Apr. 1	Air Post Stamps and Covers .....	1462	50,181.50
April 5-7	United States and Possessions .....	1363	80,942.50
April 12-14	United States and Foreign .....	1933	92,763.00
Total to April 30			<hr/> \$1,216,472.00

### FUTURE AUCTIONS

May - July ..... Estimated \$300,000.00

**AUCTION EXPECTATION FOR THE SEASON, OVER \$1,500,000.**

*Buying or Selling, Harmers are best.*

**Buying:** Write for catalogues and leaflet "How to Buy at Auction".

**Selling:** Request booklet "Modern Methods of Philatelic Selling".

**H. R. HARMER, INC.**

*The Predominant Auctioneers*

**6 WEST 48th STREET, NEW YORK, N. Y. 10036**

(212) PLaza 7-4460



# The Essay Proof Journal

Vol. 22, No. 2

Spring 1965

Whole No. 86

Published Quarterly by the Essay-Proof Society.

## Editor

BARBARA R. MUELLER, 523 E. Linden Dr., Jefferson, Wis.

GEORGE W. CALDWELL, *Foreign Editorial Consultant*

ROBERT H. PRATT, *B. N. A. Editorial Consultant*

## Subscription Rate

**\$10.00 per year in advance.**

**Back numbers are available from the Secretary. Price on application.**

A sample copy will be sent to prospective members whose address is sent to the Secretary.

## Advertising Rates

Forms for new copy are closed on February 15, for the No. 2 issue, May 15 for the No. 3 issue, August 15 for the No. 4 issue, and November 15 for the No. 1 issue.

The right is reserved to reject any advertisement offered.

Outside Rear Cover available in sequence on request by full page users .....	\$32.50
Inside Front and Rear Covers available in sequence on request by full page users .....	\$30.00
Full Page .....	\$25.00
Half Page .....	\$15.00
Quarter Page .....	\$8.50

10 Per Cent. Discount for 4 or more insertions on advance contract.

**Advertising should be addressed to The Editor**

## Contents

The Collection of Essays and Proofs of William A. Grant, by <i>H. D. S. Haverbeck</i> .....	51
Ferdinand Lorber, Stamp Designer and Engraver, by <i>George W. Caldwell</i> .....	57
Facsimile Reproductions of the First Issue Postal Card of the United States (1873-1875), by <i>Charles A. Fricke</i> .....	58
The British Commonwealth's Trans-Pacific Telephone Cable, by <i>George W. Caldwell</i> .....	66
The Stamp Duties on British and Irish Bank Notes, 1783-1891 (continued), by <i>Marcus Samuel</i> .....	68
Origin of Design for Australia's Christmas 1961 Stamp .....	72
Postage Stamp Aesthetics (continued), by <i>Barbara R. Mueller</i> .....	73
On the Classification of Proofs of France and Colonies, by <i>Robert G. Stone</i> .....	79
Review of Current Essay-Proof Literature .....	82
The Essay-Proof Society Catalog of British North America Essays and Proofs, by <i>the Catalog Committee, Kenneth Minuse, Chairman</i> .....	83
Report of Auction Sales of Proofs .....	88

## THE ESSAY-PROOF SOCIETY

Secretary's Report, by <i>Kenneth Minuse</i> .....	94
Honorary Life Membership Bestowed on Henry R. Harmer .....	94
Reports of Society Monthly Meetings .....	95
In Memoriam: Dwight O. Barrett .....	95

# The Essay-Proof Society

## DIRECTORS

Rae D. Ehrenberg, '65, J. F. Gros, '65, D. Lidman, '65, R. R. Weaver, '65,  
S. Altmann, '66, Ethel B. McCoy, '66, K. Minuse, '66, J. G. Reinis, '66  
J. Blanchard, '67, F. Finkelburg, '67, V. G. Greene, '67, T. F. Morris, '67  
Honorary Director—C. A. Smeltzer

## OFFICERS, 1964-65

President..... Julian Blanchard, 1 Sheridan Square, New York 14, N. Y.  
First Vice President ..... Joseph G. Reinis, 50 Court St., Brooklyn 1, N. Y.  
Second Vice President ..... Ralph R. Weaver, 90 Knights Bridge Rd., Great Neck, N. Y.  
Secretary..... Kenneth Minuse, 1236 Grand Concourse, New York 56, N. Y.  
Treasurer..... Mrs. Rae D. Ehrenberg, 164 W. 79 St., New York 24, N. Y.

## APPOINTEES, 1964-65

Attorney..... John D. Pope III, 4 St. James Court, Webster Groves 19, Mo.  
Editor ..... Barbara R. Mueller, 523 E. Linden Dr., Jefferson, Wis.

## STANDING COMMITTEES, 1964-65

*Auditing:* Charles W. Brooks, Chairman, 301 E. 38 St., New York 16, N. Y.;  
Albert H. Higgins.

*Catalog:* Kenneth Minuse, *Chairman*, 1236 Grand Concourse, New York 56, N. Y.;  
Eugene N. Costales, Falk Finkelburg, Vincent G. Greene, Elliott Perry, Robert H.  
Pratt, Joseph G. Reinis, James N. Sissons, George C. Slawson, Marcus W. White.

*Constitution & By-Laws:* Sol Glass, *Chairman*, 6414 Park Heights Ave., Baltimore 15,  
Md.; John D. Pope III, Chester A. Smeltzer.

*Exhibitions:* Mrs. Rae D. Ehrenberg, *Chairman*, 164 W. 79 St., New York 24, N. Y.;  
Falk Finkelburg, Mrs. Ethel B. McCoy, Joseph G. Reinis.

*Finance:* Thomas F. Morris, *Chairman*, 19 West Drive, Larchmont, N. Y.; Vincent G.  
Greene, Julian F. Gros, C. M. Jephcott.

*Journal:* Julian Blanchard, *Chairman*, 1 Sheridan Square, New York 14, N. Y.; David  
Lidman, Thomas F. Morris, Joseph G. Reinis.

*Publicity:* Barbara R. Mueller, *Chairman*, 523 E. Linden Dr., Jefferson, Wis.; Mrs. Rae  
D. Ehrenberg, John J. Ford, David Lidman, Glenn B. Smedley.

*Recruiting:* Vincent G. Greene, *Chairman*, 77 Victoria St., Toronto 1, Ontario, Canada;  
A. R. Feldman, Jack E. Molesworth, Foster W. Rice, Daniel Vooy.

---

THE ESSAY-PROOF SOCIETY meets the second Wednesday of each month (except January,  
July and August) at the Collectors Club, 22 East Thirty-fifth Street, New York,  
at 8 P. M. Visitors are cordially invited to attend these meetings, at which there  
are always interesting exhibits and discussions.



# The Collection of Essays and Proofs of William A. Grant

By H. D. S. Haverbeck

(Editor's Note: This article originally appeared in the January 1964 issue of *The China Clipper*, journal of the China Stamp Society, Inc. Because of the importance of the Grant Collection, the officers of that society and Col. A. M. Dickie, editor of the *Clipper*, have granted permission to THE ESSAY-PROOF JOURNAL to reprint the following listings in the interests of all essay-proof specialists.)

## INTRODUCTION

The recent gifts to the Smithsonian Institution, United States National Museum, Washington, D. C., of the personal collection of proofs and essays of the postage and revenue stamps of China during the period 1912-1928 formed by the engraver, William A. Grant, has brought to light many interesting things which are here catalogued for the benefit of philatelists who specialize in Chinese stamps. This gift was made by Mr. and Mrs. Robert O. D. Hopkins, Mr. Grant's daughter and her husband.

William A. Grant was born in the Bronx, New York City, on August 10, 1868, of humble Scottish parents. For six years he attended night classes at Cooper Union to qualify in art before learning engraving under the tutelage of Lewis Delnoce, one of the outstanding engravers of his day. Lacking carfare he frequently walked the 15 miles to Cooper Union.

In 1908, the Imperial Chinese Government sent Chen Chin Tao to visit the United States, Great Britain, France and Germany to investigate the manufacture of postage stamps that were the least subject to counterfeiting. Chen decided that the methods used in the United States were the best. He invited Lorenzo J. Hatch and William A. Grant to come to Peking to found the Chinese Bureau of Engraving and Printing. Grant, who at that time had been in charge of the engraving room at the American Bank Note Co., was expert in lettering, script, vignettes, geometrical lathe work, scrolls and cycloid twirls for background. They worked together until the death of Mr. Hatch in 1914.

From then until Mr. Grant's retirement in 1928, he remained as the technical advisor to the Bureau. He had as many as 300 trainees under him at one time, learning steel engraving and printing. He was greatly beloved by the Chinese, rich and poor, who surrounded him, and, although he did not learn a word of Chinese in the 20 years he resided in Peking, he could always make himself understood by drawing pictures which inevitably drew a round of laughter and admiration. He also served as a consultant to the Chinese Postal Service, his duties consisting chiefly in authenticating stamps, genuine and counterfeit.

Of all his work on stamps, Grant was especially proud of the air mail stamps which he designed and engraved, and about which he had many commendations. He was decorated by the Chinese Government three times, receiving the highest award that could be given to a foreigner, in appreciation of his work and teaching.

All his life he remained athletic and creative. As a young man he was an oarsman of some note, winning many races, on one occasion an unheard of three in one day, in a single shell on the Hudson River. He was one of the first golfers in Peking and owned one of the first motor cars there. He was an inventor in many fields, although he never patented any of his creations.

After retiring to his Ridgewood, New Jersey, home, the Chinese tried their best to persuade him to return, but he would not do so. He later moved to Contoocook, New Hampshire, where he died in 1954 at the age of 86.

This collection includes small die proofs of stamps that were engraved by William A. Grant for the Chinese Government from 1912 until 1928. They are the proofs that

an engraver would normally keep. In addition to the proofs, the collection also contains the engraver's model designs of many of the issues. The models themselves are, of course, unique. It is interesting to note that several methods were used to prepare them. Some of the designs are pen and ink drawings, others are exclusively photographic and still others are montages of existing engraved designs. There are also combinations of all three. It is the development of the designs which makes this collection so interesting and outstanding.

(Note: The China Stamp Society acknowledges with thanks the permission of Mr. R. O. D. Hopkins, Mr. Bernard D. Harmer of H. R. Harmer & Co., Inc., and the Smithsonian Institution, to compile and publish this list of the collection.)

## POSTAGE STAMPS

### Proofs of the issued stamps:

1912 commemoratives. Portrait of Sun Yat-Sen, inscribed "In commemoration of the Revolution."

Small Die Proofs.

1 ct. Orange	16 cts. Olive green
2 cts. Yellow green	20 cts. Lake
3 cts. Blue green	50 cts. Deep green - Die No. 230
5 cts. Rose lilac	\$1.00 Carmine
8 cts. Deep brown	\$2.00 Brown
10 cts. Blue	\$5.00 Slate - (Die No. 233)

Portrait of Yuan Shih Kai, inscribed "In commemoration of the Republic."

Small Die Proofs.

1 ct. Blue	10 cts. Blue
1 ct. Orange	16 cts. Olive green
2 cts. Yellow green	20 cts. Lake
3 cts. Blue green	50 cts. Deep green - Die No. 230
5 cts. Rose lilac	\$1.00 Carmine
5 cts. Blue	\$2.00 Brown
8 cts. Deep brown	\$5.00 Slate - (Die No. 233)

The designs were engraved on the die blanks in pairs of each denomination in both types. - Fig. 1

1915. The first Peking printing of the regular postage stamps.

Junk design. Small die proofs.

½ ct. Brown	6 cts. Gray
1 ct. Ochre	7 cts. Violet
3 cts. Blue green	8 cts. Brown Orange
4 cts. Scarlet	10 cts. Deep blue
5 cts. Lilac	

Twin die proof, that is, two denominations engraved on one blank.

2 cts. and 4 cts. Yellow green - Die No. 306 - Fig. 2.

Reaper design. Small die proofs.

15 cts. Brown	20 cts. Brown lake
15 cts. Olive green	50 cts. Dark green

Hall of Classics design.

Composite small die proofs - frame and vignette.

\$1.00 Ochre and black	\$5.00 Scarlet and black - Fig. 3
	-Die No. 288, frame
	-Die No. 289, vignette
\$2.00 Blue and black	\$10.00 Green and black - (Die No. 289, vignette)



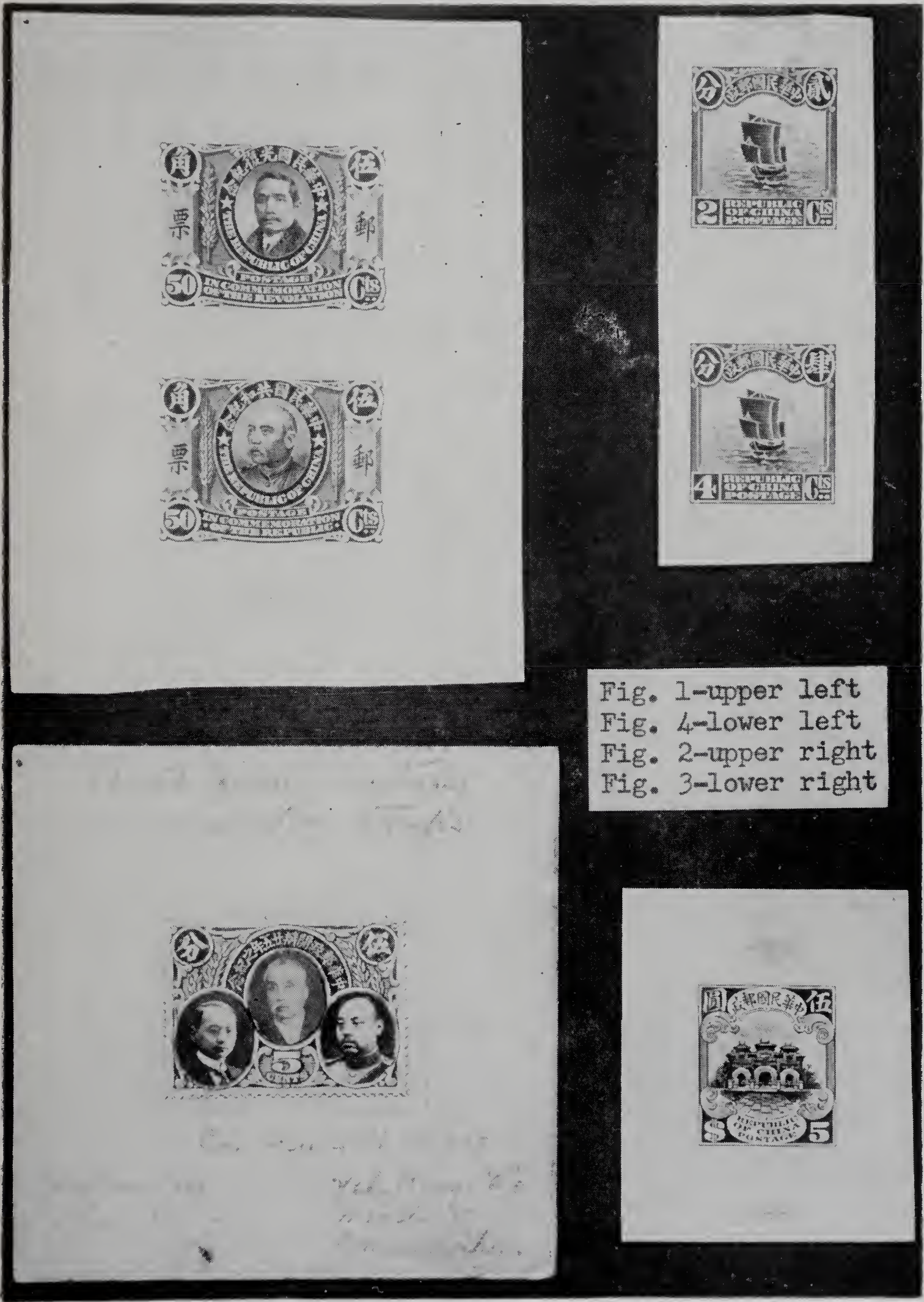


Fig. 1-upper left  
Fig. 4-lower left  
Fig. 2-upper right  
Fig. 3-lower right

1921. Stamps commemorating the 25th Anniversary of the Post Office.  
Engraver's model montage in brown with photographs of portraits pasted in. - Fig. 4  
Mounted small die proofs.

1 ct. Orange  
3 cts. Blue green



6 cts. Gray  
10 cts. Deep blue

The proofs of the 3 cts. and 10 cts. also occur with the perforations indicated by pencil lines.

1923. The second Peking printing of the regular postage stamps.  
Junk design. Small die proofs.

½ ct.	Black brown	Die No. 1121	Approved Mar. 13, 1922 Initialed D.M. in green crayon
1 ct.	Orange	Die No. 1121	Approved Mar. 13, 1922 Initialed D.M. in green crayon
1½ cts.	Purple	Die No. 1122	Approved Mar. 10, 1922 Initialed D.M. in green crayon
1½ cts.	Purple	Die No. 1157	Approved June 8, 1922 Initialed D.M. in green crayon



Fig. 5—above  
Fig. 6—lower right  
Fig. 7—lower left





This latter is a re-engraving of Die No. 1122. The lines in the bridge at the left of the junk and in the locomotive at the right have been strengthened. We believe that the plate for this denomination was made from Die No. 1157.

2 cts. Yellow green	Die No. 1122	No date or initial
3 cts. Blue green		
4 cts. Dark gray green	Die No. 1123	No date or initial
4 cts. Scarlet	Die No. 1123	No date or initial
5 cts. Rose mauve	Die No. 1123	Approved Feb. 22, 1922
		Initialled D.M. in green crayon
6 cts. Gray	Die No. 1124	Approved Mar. 21, 1922
		Initialled D.M. in green crayon
7 cts. Violet	Die No. 1230	Approved Oct. 3, 1922
		Initialled D.M. in green crayon
8 cts. Orange	Die No. 1124	Approved Mar. 21, 1922
		Initialled D.M. in green crayon
10 cts. Blue	Die No. 1120	Approved Feb. 6, 1922
		Initialled D.M. in green crayon

Note. The position of the die numbers and the duplication of the die numbers indicates that the designs for two denominations were engraved on one die bank. - Fig. 5.

#### Reaper design. Small die proofs.

13 cts. Brown	Die No. 1125	Approved Feb. 18, 1922
		Initialled D.M. in green crayon
15 cts. Deep blue	Die No. 1224	Approved Sept. 14, 1922
		Initialled D.M. in green crayon
16 cts. Olive green	Die No. 1125	Approved Feb. 16, 1922
		Initialled D.M. in green crayon
26 cts. Lake		
20 cts. Blue		
30 cts. Deep purple	Die No. 1126	Approved Feb. 10, 1922
		Initialled D.M. in green crayon
50 cts. Green	Die No. 1126	Approved Feb. 10, 1922
		Initialled D.M. in green crayon

#### Twin die proof.

30 cts. and 50 cts. Green - Die No. 1125 - Fig. 6

#### Hall of Classics design.

Small die proofs of the vignette only.

Purple	Die No. 1156
Black	Die No. 1156

#### Composite small die proofs - Frame and vignette.

\$1.00 Brown orange and black - Frame die No. 240

#### Small die proof of the frame only

\$1.00 Brown orange - Frame die No. 240

#### 1923. Commemorative issues of the Constitution.

Essay. Engraver's model montage of a 10 cts. denomination of which the design was rejected. Its main difference from the accepted design consists in showing an airplane in flight over the Temple of Heaven. - Fig. 7

Small die proofs.

1 ct. Orange	- Die No. 631 - Fig. 8
3 cts. Orange	- (No sky behind Temple)
3 cts. Yellow green	
3 cts. Blue green	Die No. 625
4 cts. Scarlet	Die No. 632
10 cts. Deep blue	Die No. 633

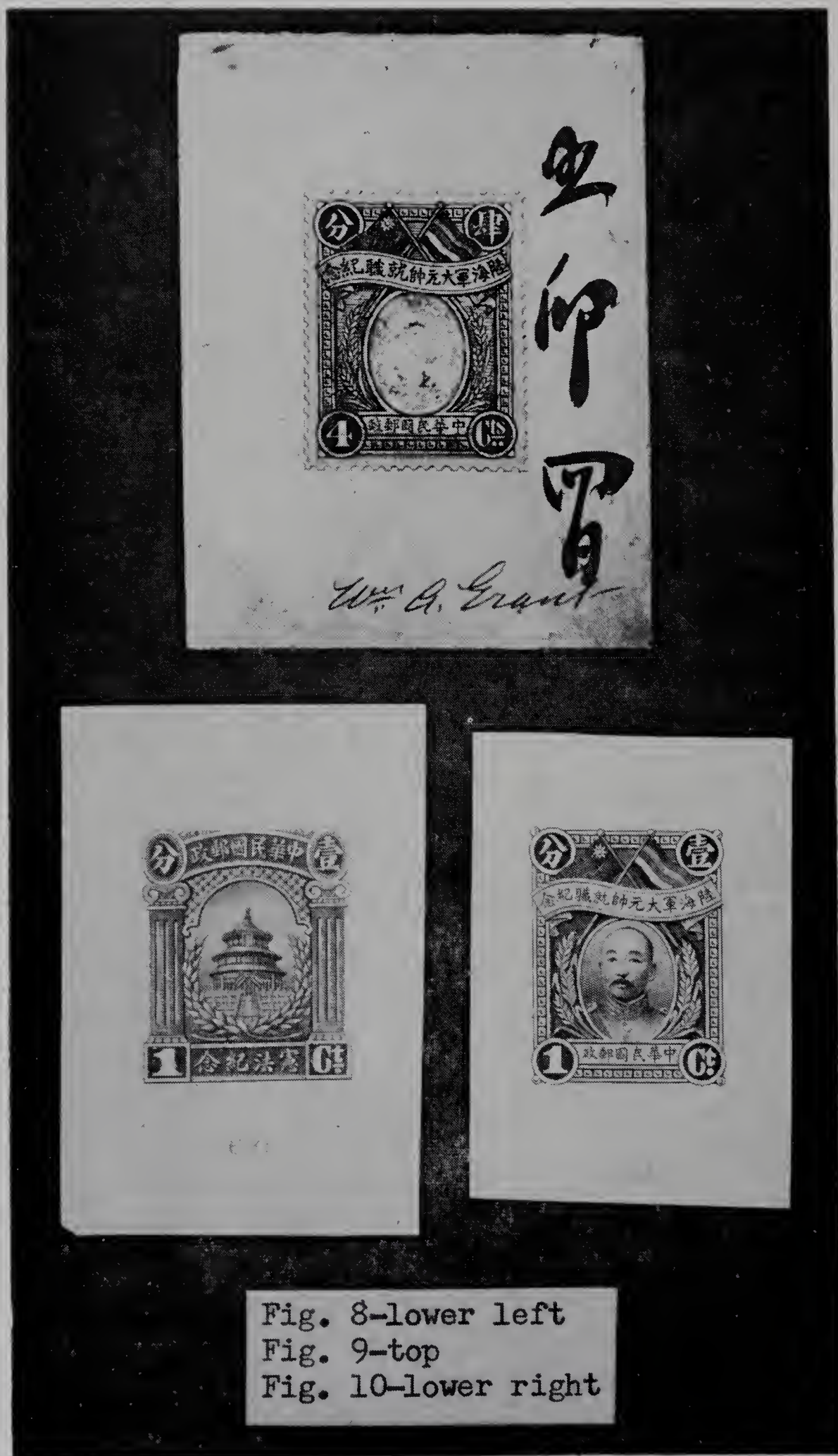


Fig. 8-lower left  
 Fig. 9-top  
 Fig. 10-lower right

1928. Marshal Chang Tso-lin Commemorative Issue.  
 Engraver's model of the frame and inscription for the 4 cts. stamp. A pen and ink drawing signed, "Wm. A. Grant." This also bears the signature of Chang Tso-lin in Chinese characters. - Fig. 9. Accompanying this is a small photograph from which the portrait was engraved.



Small die proofs.

1 ct. Orange	- Die No. 1894 - Fig. 10
4 cts. Orange	- Die No. 1887
4 cts. Olive green	- Die No. 1887
4 cts. Brown orange	- Die No. 1887
4 cts. Dark blue	- Die No. 1887
4 cts. Scarlet	- Die No. 1887
4 cts. Lake	- Die No. 1887
4 cts. Green	- No Die number
10 cts. Dark blue	- Die No. 1895
\$1.00 Scarlet	- Die No. 1896

(To be continued.)

Ferdinand Lorber, Stamp Designer and Engraver

By George W. Caldwell

This famous Viennese artist was born November 16, 1883, in Vienna. He died May 14, 1957, at the age of 74 years. Although we have no biographic data concerning his early life, it is reasonable to believe that his formal training in art must have been excellent, and Lorber, an apt pupil, judging by the very fine works he produced in the field of postal adhesives.

In 1927, at the age of 44 years, he accepted the position of engraver in the Austrian National Bank. He left there in 1931 to take a similar engraving position in the Austrian State Printing Plant. It was here he made his debut in the postage stamp field by engraving the original dies for Austria's Poets series (Scott's Nos. B93-98) issued in 1931. His final postage stamp engraving was the 25th anniversary of Anton Wildgan's death (No. 616) issued by Austria May 3, 1957, less than two weeks prior to Lorber's death on the 14th.

Between those two emissions this great artist engraved and sometimes designed stamps for Austria, Germany, Liechtenstein and possibly for other governments.

Many of Germany's stamps issued during World War II were produced in the Austrian State Printing Plant and it's conceivable a good portion of these were worked on by Lorber. However we know of only two which he engraved: the Brown Ribbon issues of 1940 and 1941 (Nos. B173, B192).

Lorber is well represented among Liechtenstein's postal adhesives as may be seen in the following table. This list was compiled from Zumstein's Specialized Catalog of 1964. Consequently we believe it to be a complete record of all that Principality's postal issues attributed to this famous artist. Except where otherwise noted the original dies were engraved by Lorber.

Date Issued	Scott's Design	Denomina- tion	Subject or Occasion
12/15/33	A55	3fc	Prince Francis
5/ 1/35	A71a	5fc	Heraldic Shield
8/19/35	A71	2fc	Princess Elsa
7/ 1/38	A55	3fc	Prince Francis Memorial stamp in black
7/30/38	A91	3fc	Souvenir sheet; 3rd Liechtenstein stamp ex- hibition at Vaduz
3/17/39	A92	50rp	100th birthday of Jos. Rheinberger, com- poser and organist
5/29/39	A93	5fc	Prince Francis Joseph II
12/18/39	A95-96	2 & 3fc	Heraldic Shields; Principality Shield

(Continued on Page 93.)

# Facsimile Reproductions of the First Issue Postal Card of the United States (1873-1875)

By Charles A. Fricke

The writer, in his philatelic research and study of the first issue postal card, has tried to consolidate and interpret all of the information that could be found relative to this issue. So a difficult puzzle presented itself when a clipping from the April 4, 1873, edition of the Springfield *Daily Union*, on the new postal card (see Figure 2) was found to contain an exact duplicate of the card illustrated by Brazer in the October, 1945 issue of THE ESSAY-PROOF JOURNAL. In this issue of the JOURNAL, C. W. Brazer in his article "Historical Catalog of Postal Card Essays and Proofs" illustrated an impression made from an electrotpe which looked like the first issue postal card, that was found in Springfield, Mass., after the spring flood of 1936 (see Figure 3). He mentioned its finding and suggested that it might be a counterfeit. He noticed that the impression was slightly smaller than the issued card (see Figure 1) and contained other differences in the design itself. Subsequently, in the July, 1946 issue of THE ESSAY-PROOF JOURNAL, Brazer stated that Dr. Berolzheimer had informed him that a record of this could be found in the June, 1873 issue of *The Stamp Collector's Chronicle*, that it was used by Milton Bradley in making postal cards for use in a toy post office game, and therefore was not strictly a counterfeit.

Since the apparent discrepancy in facts indicated that Brazer and Berolzheimer might be in error in their suppositions, the writer decided to try and unravel the points of issue. After several years of research, the following is presented as a possible explanation of the relationship between the illustrations; also presented is other interesting information uncovered by the research.

Note that in Figure 2, the article is dated before the issuance of the actual card (May 13, 1873) and that the design of the card seems to be taken from the issued card design (see Figure 1) even though there is a missing knife edge.

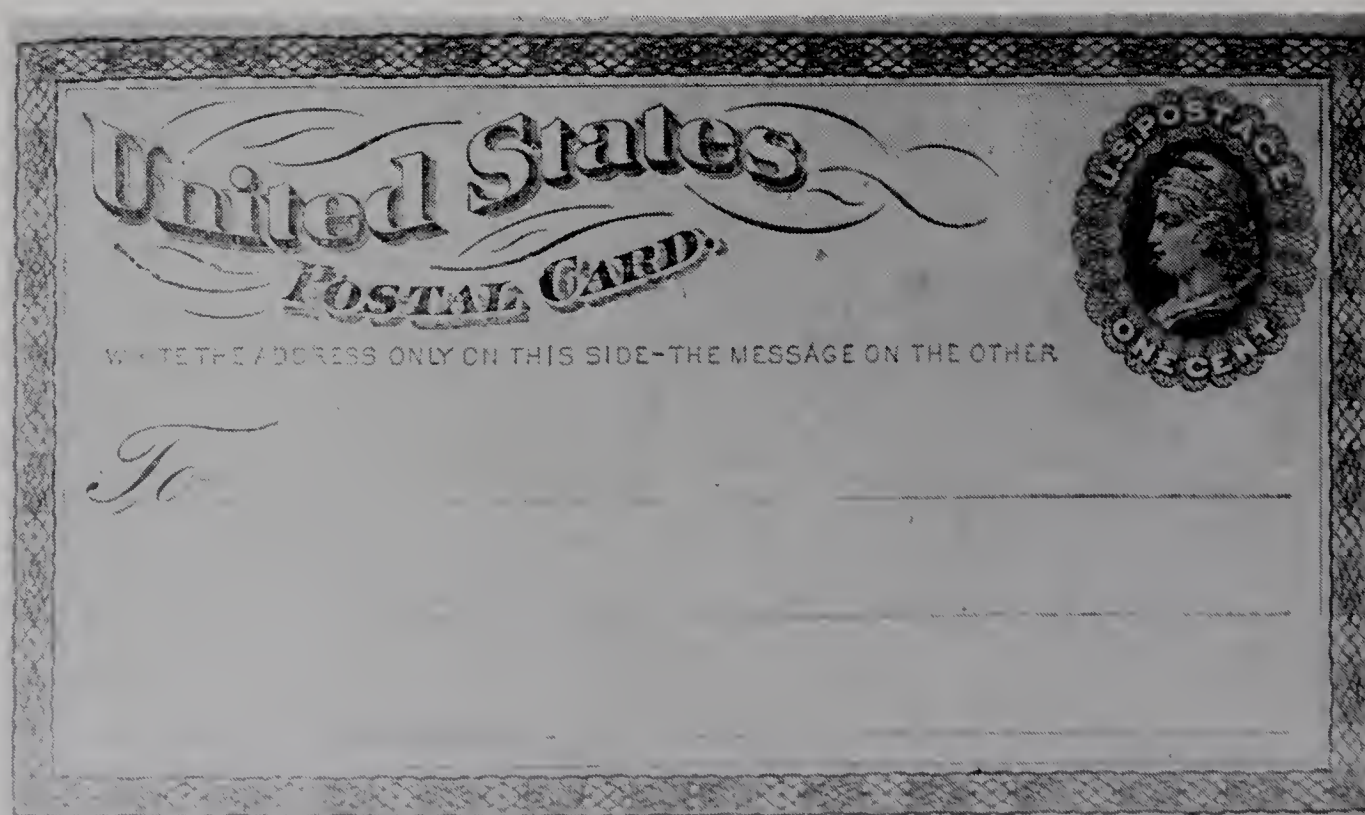


Figure 1. The first postal card of the United States 1873-1875 (Scott UX1 and UX3 or UPSS S1 and S2).



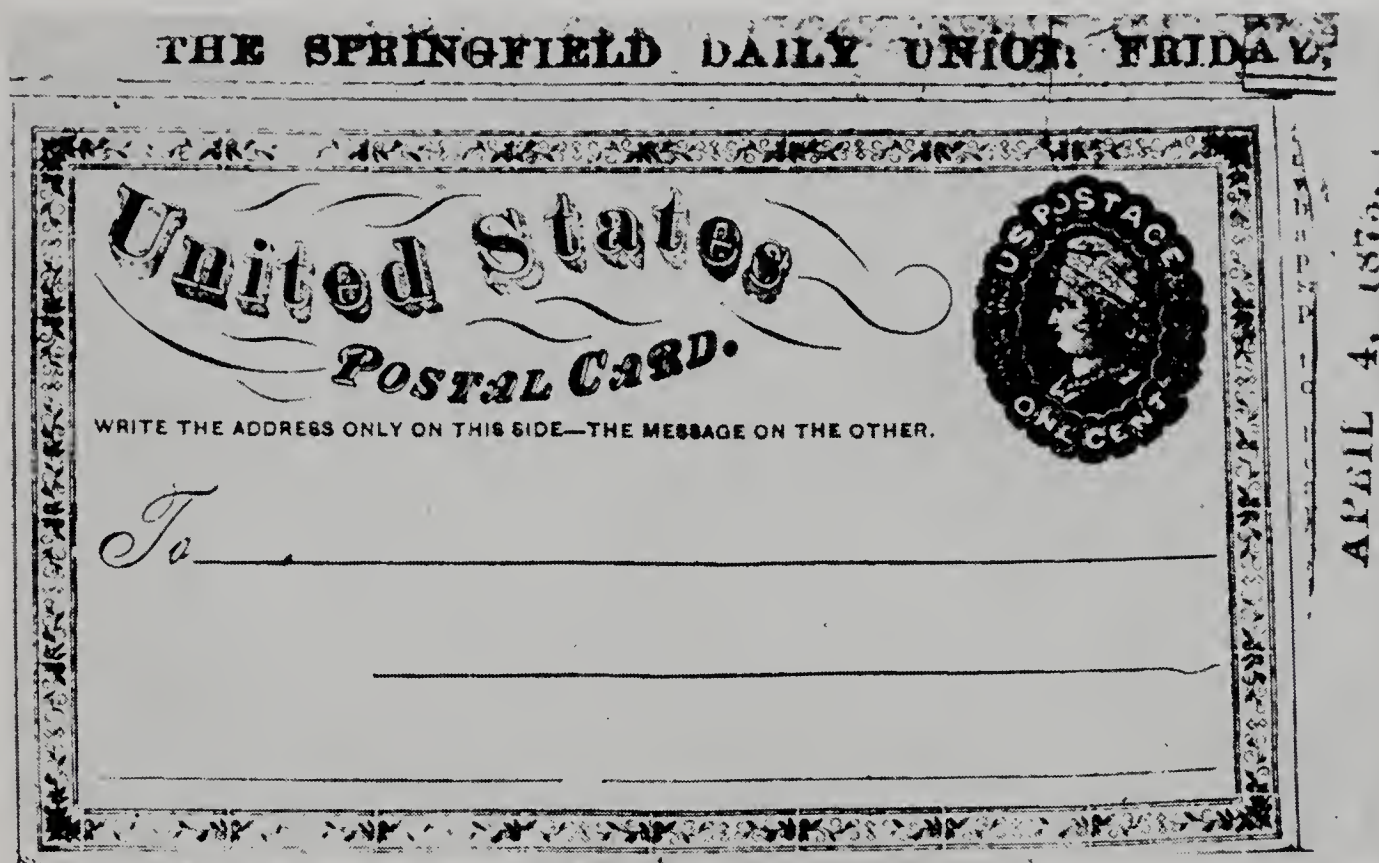


Figure 2. Illustration of the cut as it appeared in the April 4, 1873, edition of the "Springfield Daily Union."

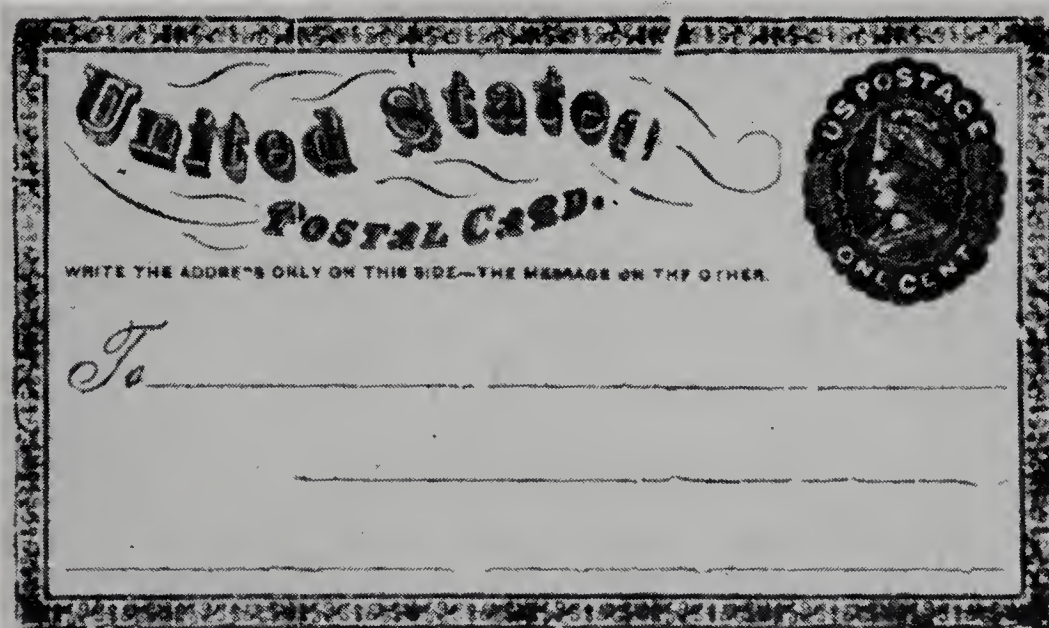


Figure 3. Illustration of the cut from the October 1945 issue of "The Essay-Proof Journal."

It is also interesting to note that the article referred to the Lipman Postal Cards, which were of private printing; these cards were being confiscated by the Post Office Department because of the inscription carrying the words "postal card."

The article states that the cut was made smaller than the actual postal card, in order to fit two columns in the newspaper. It was this reduction that Brazer could not explain.

Figure 4, illustrates the cut which was the basis for Brazer's original story. Obviously, Figures 2, 3, and 4 are all from the same plate. Additional flaws not evident in Figure 2 are present in Figures 3 and 4, which are almost identical. It is interesting to note that the illustration as it appears in the Springfield paper (Figure 4) has the letters "US" cut out. Evidently the newspaper staff had the impression that the ban on illustrating postage stamps would also apply to the cut, while Brazer, who was well



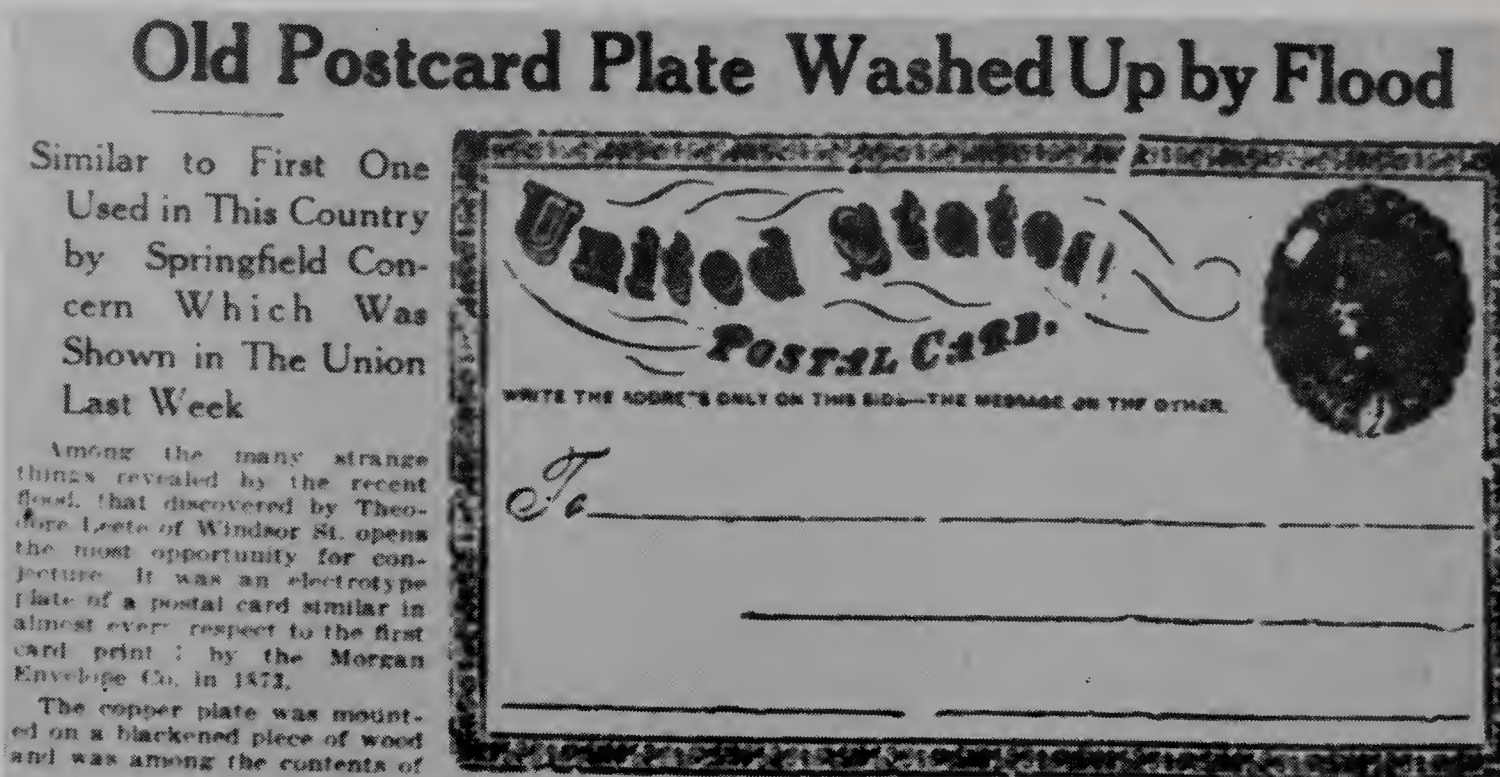


Figure 4. Illustration of the cut used in the article from the May 25, 1936, edition of the "Springfield Union."

June, 1873.

THE STAMP COLLECTOR'S CHRONICLE.

9

New and Prescribed Issue, Novelties, &c.

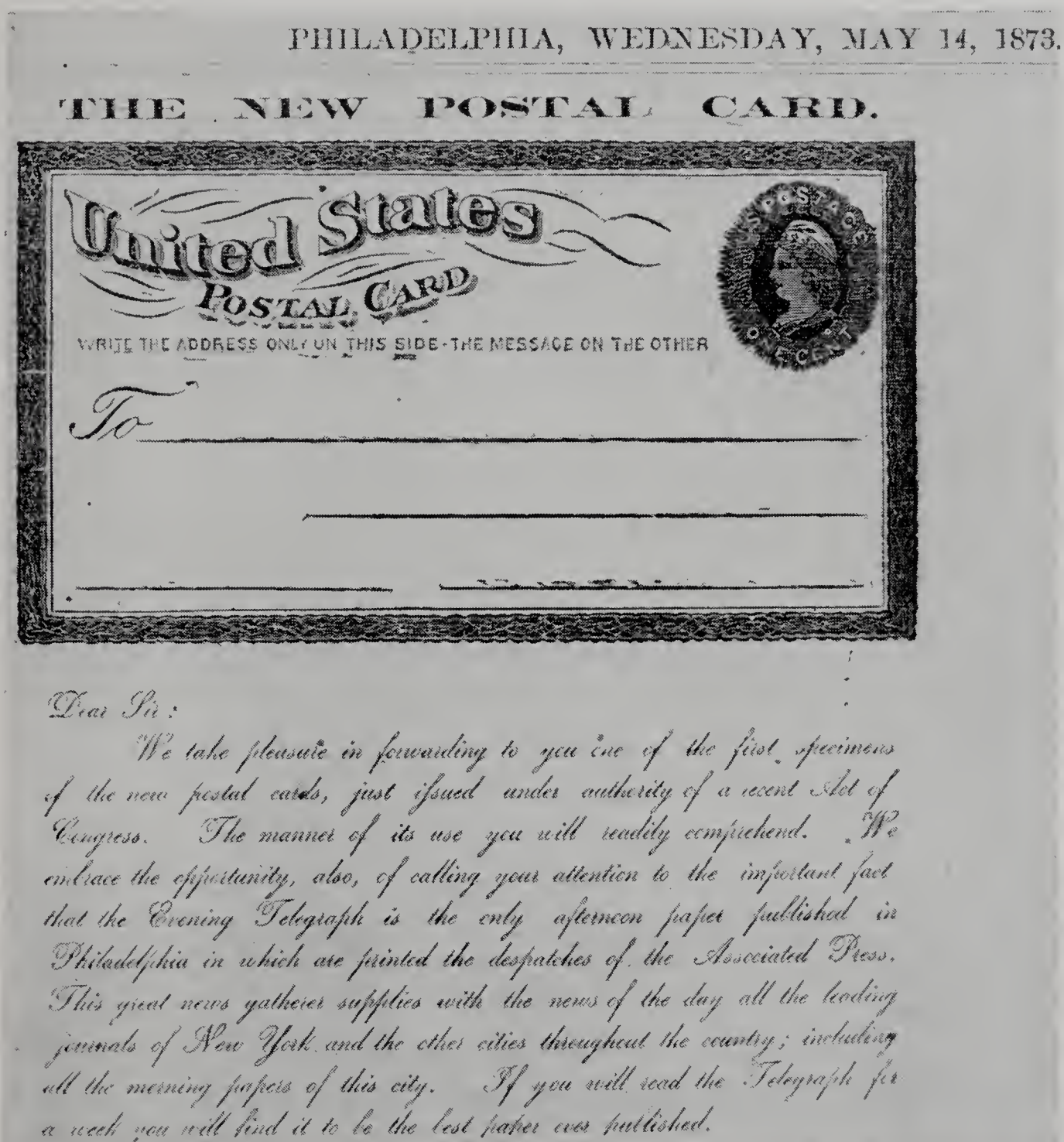


Figure 5. Illustration of the cut used in the June 9, 1873, edition of "The Stamp Collector's Chronicle."

informed on the restrictions, knew that he did not need to delete the letters from his illustration. It is quite evident that the electrotype plate incurred the damage after its use in the 1873 edition of the newspaper.

Without question the cut as shown by Brazer was the original electrotype used for printing the April 4, 1873 news item. One of the surprising facts is that the Springfield





**Figure 6.** Illustration of the card and example of the copy which was to be printed on the back of the newly issued postal cards as shown in the May 14, 1873, edition of the "Philadelphia Evening Telegraph."

*Daily Union* published both articles but was not aware of it. Evidently the span of so many years was the reason for the loss of relationship.

The claim by Berolzheimer that the cut was used in *The Stamp Collector's Chronicle* of June 1873, was also investigated. As a result of an inquiry to George T. Turner, possessor of one of the finest philatelic libraries, a copy of the June 9, 1873, *The Stamp Collector's Chronicle* publication was obtained. The illustration mentioned by Berolzheimer is shown in Figure 5.

As can be seen, it bears no resemblance to the one illustrated by Brazer (Figure 3). In fact, it was probably made expressly for the editors of the stamp periodical to illustrate the design of the then newly issued United States postal card and was in no way connected with the toy post office game.

Finally, the claim that the cut was used by Milton Bradley in the child's game of post office was investigated. Correspondence with the company has unfortunately resulted in the statement that there is nothing on file relating to the toy post office game.



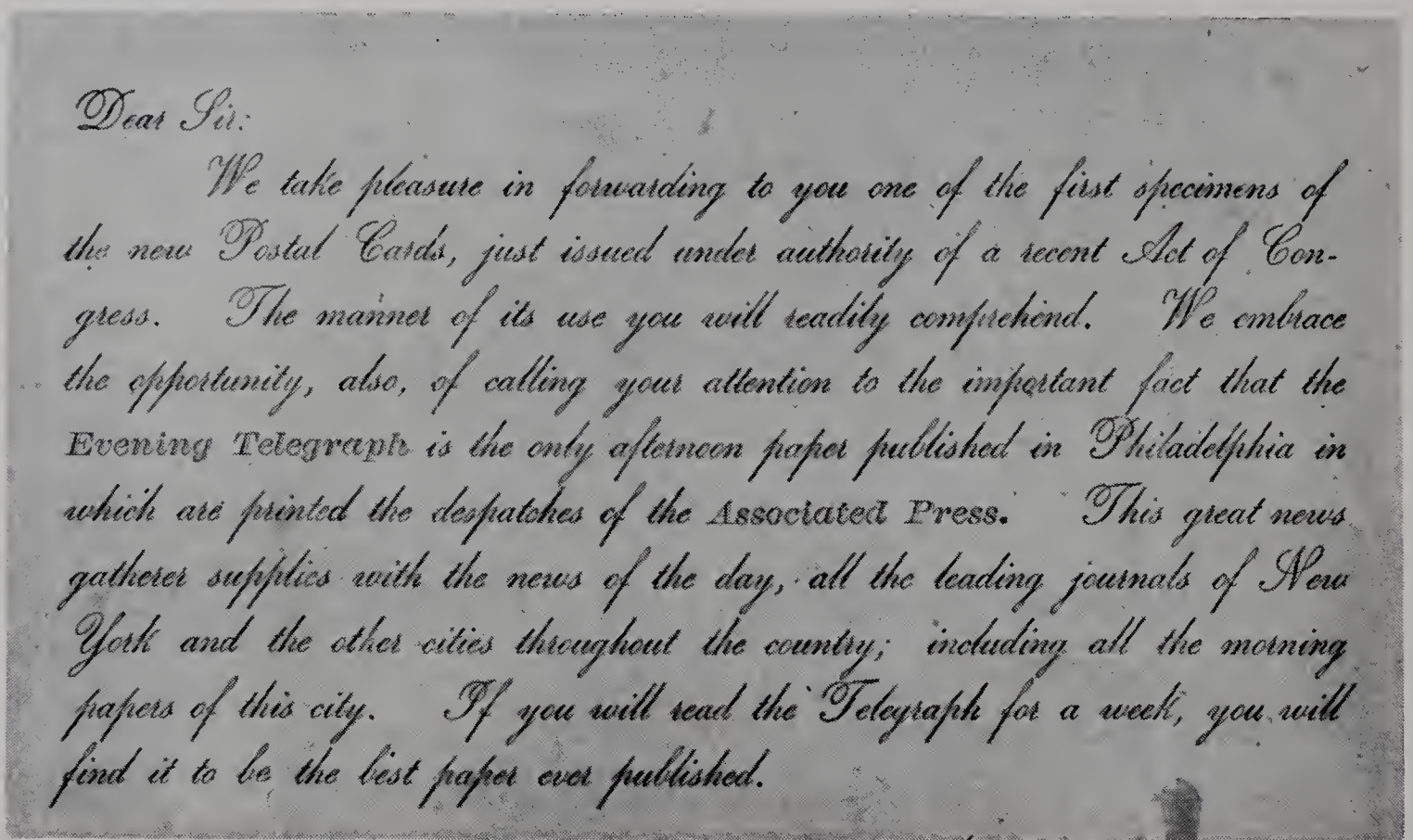


Figure 7. Photograph of one of the actual cards mentioned in the article illustrated by Figure 6.

Having resolved the outstanding problems relating to Brazer's article, the writer has continued to obtain copies of all known examples of facsimile reproductions of the first issue postal card, from the period of 1873 to 1875, including those used for patent applications. These items are described and illustrated below.

Figure 6 shows a copy of the card from the newspaper clipping of the May 14, 1873, edition of the Philadelphia *Evening Telegraph*, while Figure 7 is an illustration of the back of one of the actual cards printed and distributed by the newspaper, as noted in the newspaper clipping. Observe the slight change in copy. As a matter of interest, the actual stamp impression of the card illustrated in Figure 7 is from Subject Plate SP23 (original state) without the big-hole variety. Previous research\* by the writer has proved that this is an early impression, probably printed during the first few days of production. Since Philadelphia was one of the few cities to receive cards for distribution of the first day of issue, May 13, 1873, this card could very well have been a first-day purchase by the newspaper for advertising purposes.

Figure 8 is from Patent Application No. 142,899 by L. Conroy, dated September 16, 1873, for the use of a protective screen to prevent reading of the copy on the back of the postal card. Unfortunately, this device precludes acceptance of the card for delivery at postal card rate (1 cent), as it is in violation of the postal laws relating to the use and intent of postal cards. Consequently, it was probably never produced.

Figure 9 is from Patent Application No. 163,520 by A. Petersohn, dated May 18, 1875, for using the postal card as a calendar (C) and business directory. The card would contain advertising copy (B) on both sides, a writing space in the center (A) similar to the multiple-ad "Oak Hall" cards, a 3-inch scale on one end (C), and a 5-inch scale on one side (D): in addition, one end would be scored for two holes (a) for hanging the card on the wall. As of this date the author is unaware of the existence of a card of this type.

Figure 10 shows a card which was intended for railway business use, as indicated by the copy. As is well known, a railroad is permitted by the Federal Government



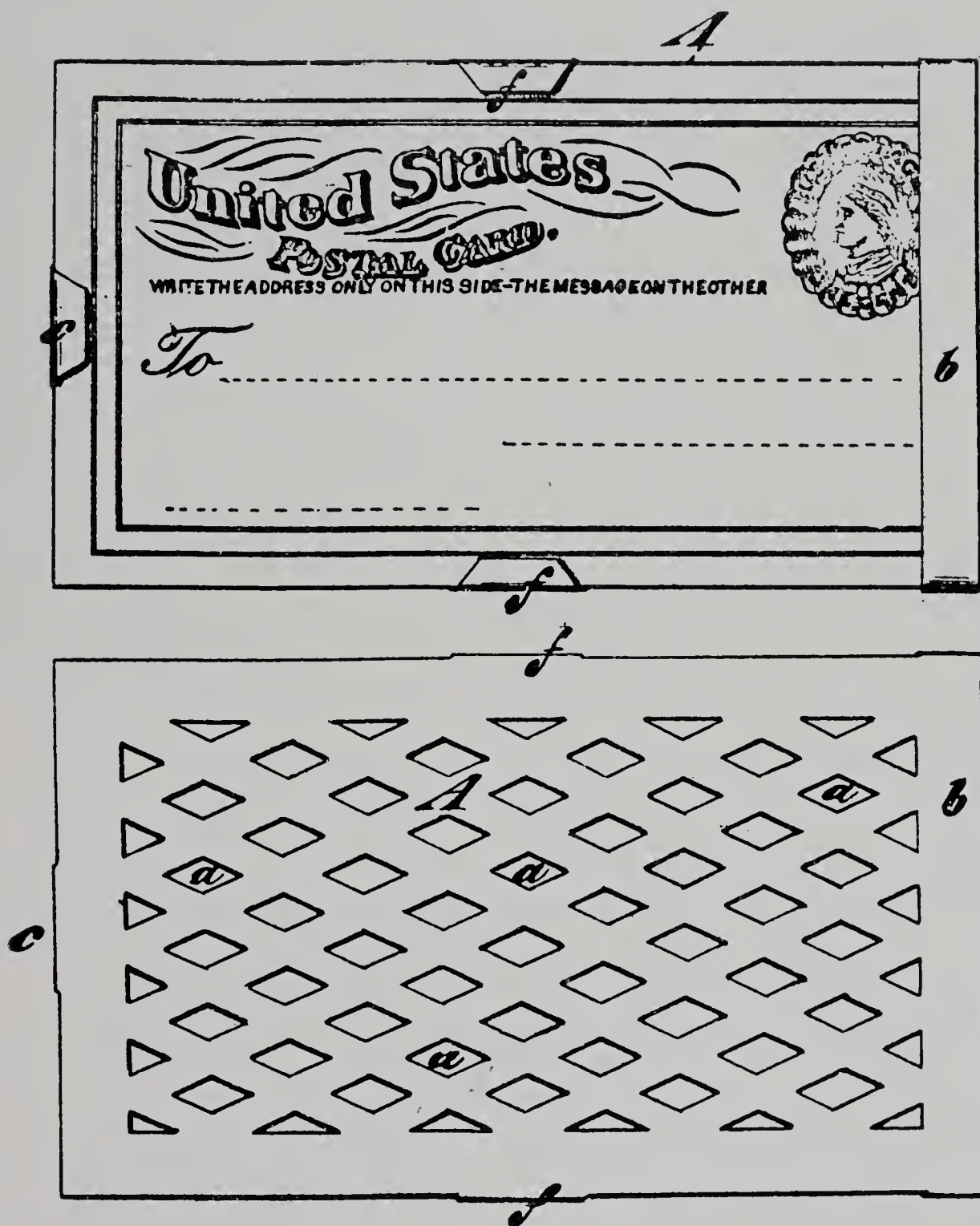


Figure 8. Front and back views of the illustration shown on Patent Application No. 142,899.

to carry its own company mail (railway business mail). Evidently, someone in the employ of the Chicago & Northwestern Railway Co. envisioned a more expeditious form of handling the mail based on the use of cards (similar to the Government-issued postal card) instead of envelopes and enclosures. This should have proved an economy measure: however, the writer has been unable to obtain any information concerning this card and its use. It is possible that the Post Office Department disallowed the use of the card because of the resemblance of its design to that of the Government issued postal card (see Figure 1).

Figure 11 is a copy of part of the page on United States postal cards from the 1900 edition of *Stanley Gibbons Catalog on Postal Stationery*, published in England. Although the United States would not allow the illustrating of postal cards, foreign countries did not impose the same restriction.

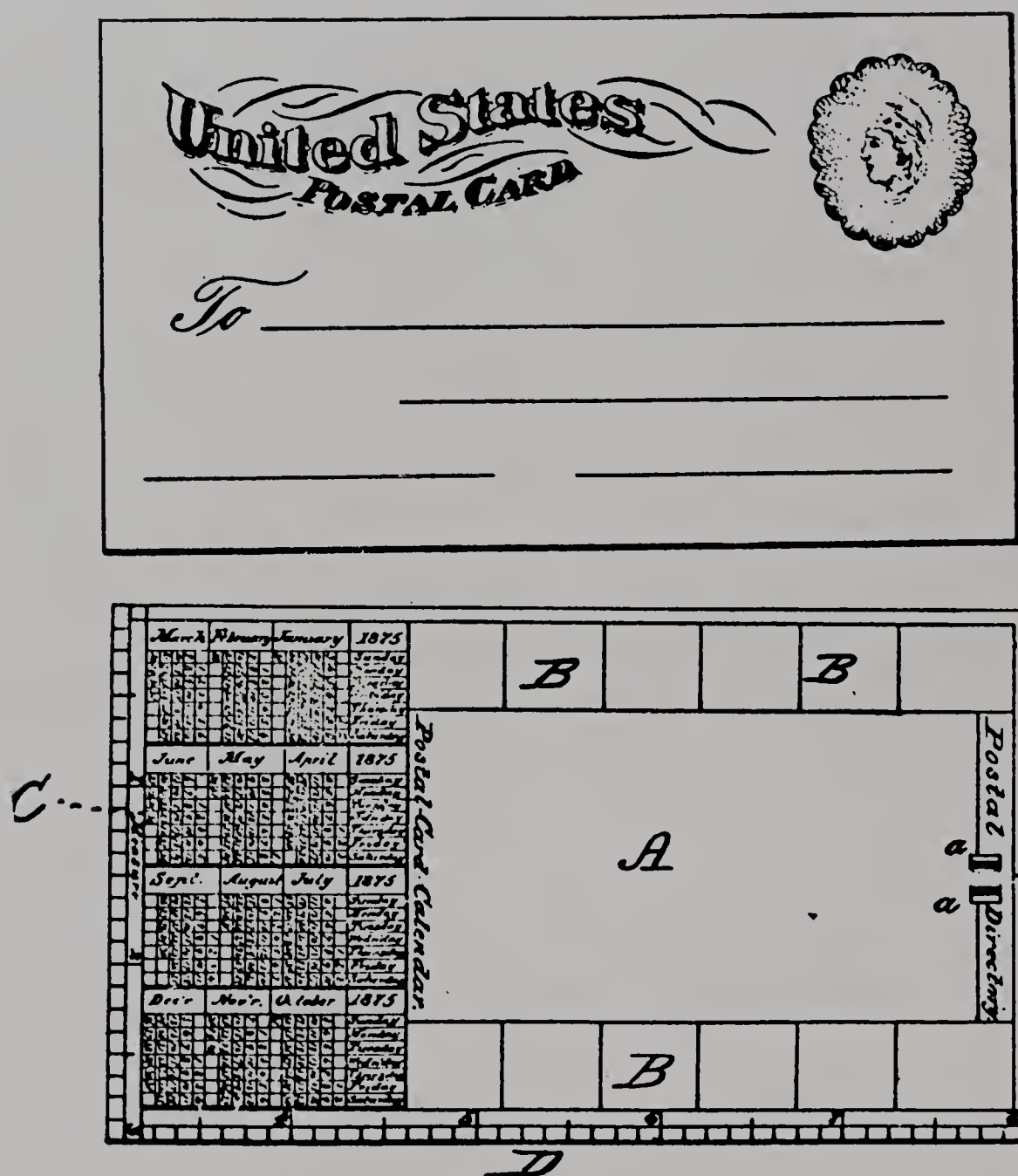


Figure 9. Front and back views of illustration shown on Patent Application No. 163,520.

Figure 12 is a copy of part of a page on United States postal cards from the 1890 edition of the *Handbook for Postal Stationery* by Louis Senf, published in Leipzig, Germany.

The illustrations in both catalogs (Figures 11 and 12) appear to be photoengravings (reduced to different sizes) made from an actual card. Unfortunately, the reproduction in the original catalogs is not good enough to enable the writer to identify them by using the die-flaw technique.\*

Figure 13 illustrates the front page from the sheet music edition of the "Postal Card Galop", written by Wm. A. Pond Jr., in 1875. Note that the design of the card illustrated on the front page is an imitation of the contemporary first issue postal card but sufficiently modified to avoid the possibility of a counterfeit charge. The music is dedicated to the Postmaster of New York City, the "Honorable Thomas L. James." The titles of other music by the same author are most amusing; for example, "Billiards on the Brain," "Sphinx Galop," and "Too Thin." None of them would have made the hit parade, but the "Postal Card Galop" probably has the distinction of being the only published song commemorating the first issue postal card.



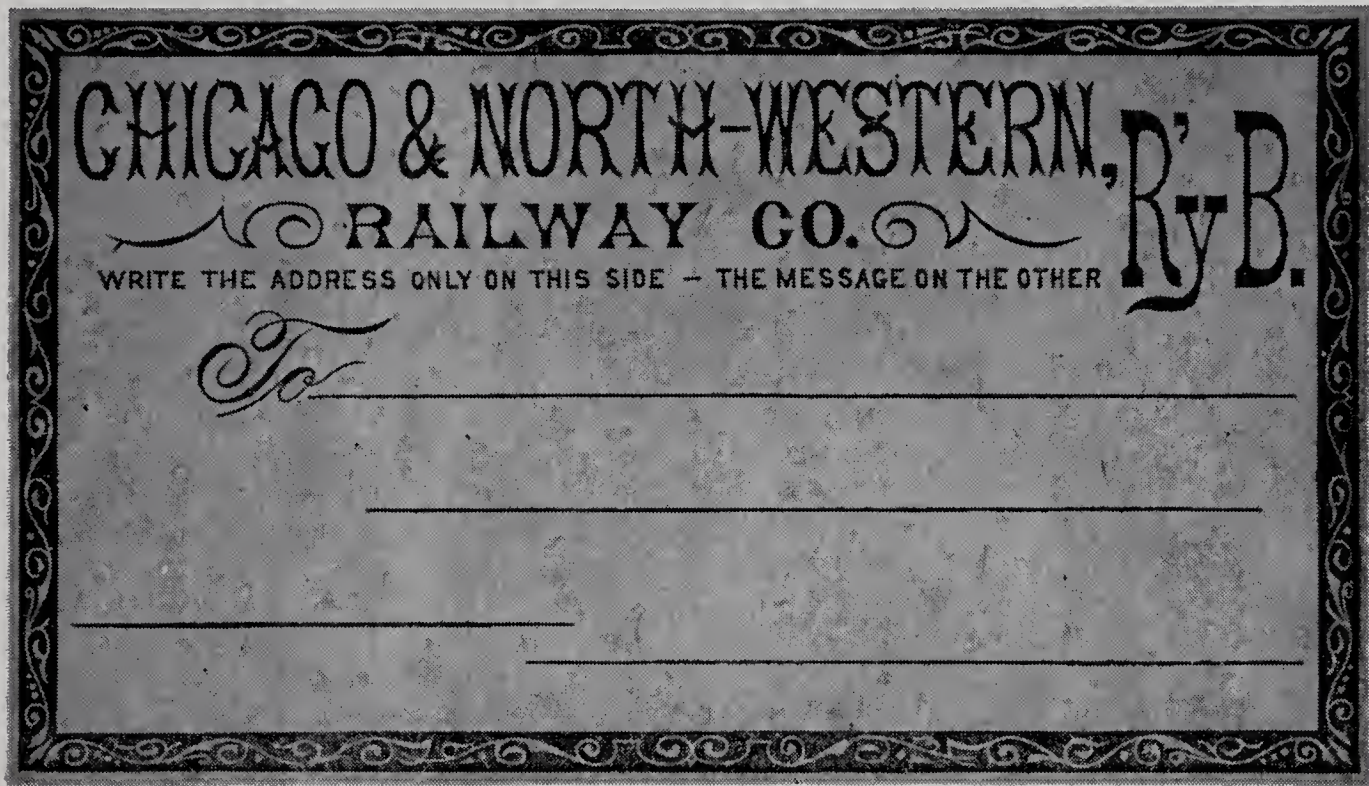
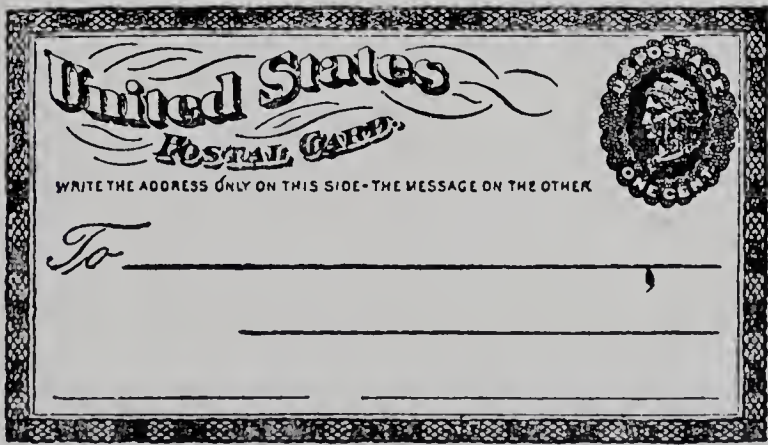


Figure 10. Railway Business Mail Card (blue on buff) patterned after the design of the first issue postal card (see Figure 1).

Vereinigte Staaten von Amerika.

Postkarten.

1873. Chamois Karton mit Umrandung. Werthstempel in der rechten oberen Ecke. Alles gleichfarbig. Buchdruck. Wasserzeichen (s.nächste Seite) monogrammartig verschlungen in annähernd der ganzen Kartengrösse. 130/76. (Ab.)

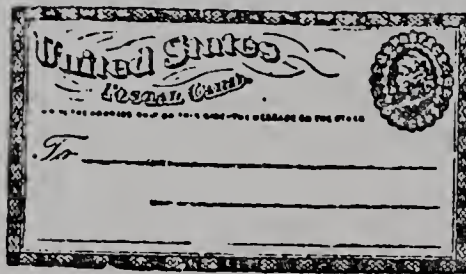


1. One (1) Cent, rothbraun . . . . . 50.

Figure 12. First issue postal card listing from the 1890 edition of "Handbook for Postal Stationery" by Louis Senf (Germany).

No. Type.	Un. Used.
	s. d. s. d.

**UNITED STATES.**  
POST CARDS.



- 1
1873. Buff card. Wmk. "U. S. P. O. D." in large letters.
- |   |  |   |  |               |    |   |   |
|---|--|---|--|---------------|----|---|---|
| 1 |  | 1 |  | 1 c., brown.. | .. | o | 6 |
|---|--|---|--|---------------|----|---|---|
- Same wmk. in smaller letters.
- |   |  |   |  |                  |    |  |  |
|---|--|---|--|------------------|----|--|--|
| 2 |  | 1 |  | 1 c., brown..    | .. |  |  |
| 3 |  | " |  | 1 c., (grilled). | .. |  |  |
| 4 |  | " |  | 1 c., (no wmk.)  | .. |  |  |
- The so-called *grilled* cards, in this and the subsequent issues, are merely cards with a rough surface.

**Figure 11. First issue postal card listing from the 1900 edition of "Stanley Gibbons Catalog on Postal Stationery."**

The writer will welcome correspondence with anyone relative to the first issue postal card. Appreciation is extended to Mr. George T. Turner and Mr. Louis Robbins for the loan of material and to Mr. Turner for his guidance in the field of philatelic research and study.

\* See article by Charles A. Fricke in the 1961 Edition of The *American Philatelic Congress Book*.

## The British Commonwealth's Trans-Pacific Telephone Cable

By George W. Caldwell

This cable running from Vancouver, Canada, to Sydney, Australia, and Auckland, New Zealand, via Honolulu, Suva, and Fiji, was formally opened for service December 3, 1963 by H. M. Queen Elizabeth II with a recorded message. It is the second stage (referred to as Compac) of a comprehensive network, the first stage (Cantat) linking the United Kingdom and Canada having been opened for service during December 1961.

On this memorable occasion four postage stamps were issued: a 1s6p by Great Britain (Scott type A164); a 2s3p by Australia (Scott type A147); an 8p by New Zealand (Scott No. 363); and an overprint by Fiji (Scott No. 192). This overprint in upper case gothic reads COMPAC CABLE/IN SERVICE/DECEMBER 1963. Below this overprint is a silhouette of the cable-laying ship *Retriever*. Bradbury, Wilkinson & Co., did the overprinting.

The somewhat stylized design for the Australia and New Zealand stamps was prepared by an artist in the Note Printing Branch, Reserve Bank of Australia at Melbourne, Australia, where the stamps were printed by rotogravure. The Great Britain stamp was designed by Peter Gauld, F. S. I. A., using the Australia stamp as a model.

(Continued on Page 67.)



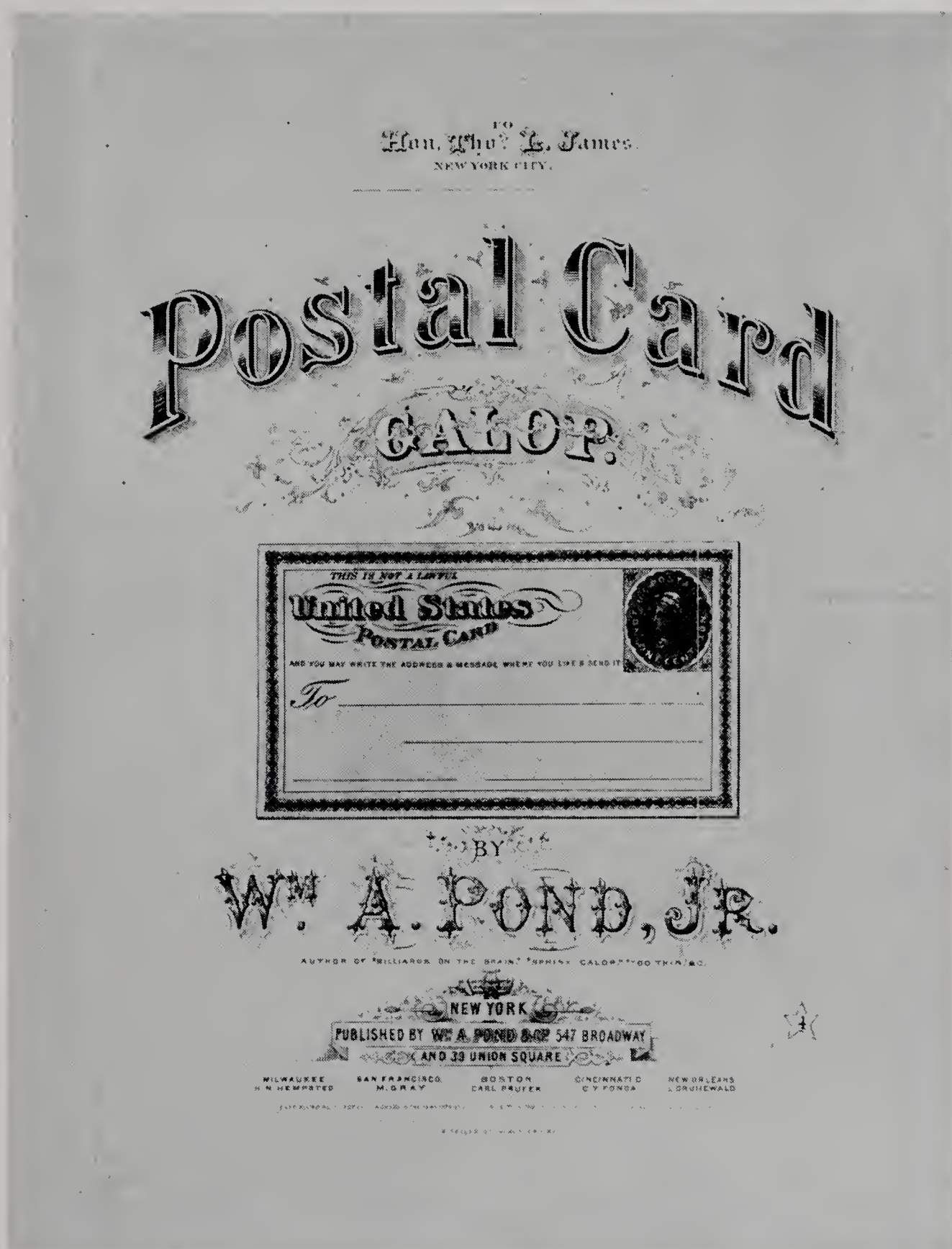


Figure 13. Title page from the sheet music edition of the "Postal Card Galop," written in 1875 by Wm. A. Pond Jr.

(Continued from Page 66.)

Gauld, aged 38 years, was born at Coalville, Leicestershire. He studied painting and graphic designing at the Leicester College of Art, and prior to World War II worked at the Leicester Museum and Gallery. He served as editor of the Unilever Information Division from 1951 to March 1963. Currently he is director for the Curwen Press in addition to his free lance art practice.

Gauld also designed the 2½p Postal Saving Bank centenary stamp (Scott type A150) issued by Great Britain August 28, 1961.

# The Stamp Duties on British and Irish Bank Notes, 1783-1891

By Marcus Samuel

(Continued from JOURNAL No. 85, Page 23.)

*10d. Stamp for a note of £1.10s.*

Stamp of oval form with Royal Arms and Supporters in an octagonal frame at the top, "GR" and "IV" at sides of this tablet, "TEN PENCE" across the centre and "£1.10" in an octagonal frame at foot.

*July 2, 1821.* A single impression (see Fig. 30).

*10d. Stamp for a £2 Note*

Stamp of very similar design to the last but with "TWO" in an octagonal frame at foot.

*July 11, 1821.* A single impression (see Fig. 31).

*1/3 Stamp for a £5 Note*

*Type I.* Stamp of oval form with "Five" in Gothic lettering in the centre, "ONE SHILLING" above and "& THREE PENCE" beneath, and "5" in tablets each side.

*October 15, 1821.* Single impression, "5" each side in circles (see Fig. 32).

*April 10, 1822.* Very similar but with "5" each side in ovals.

*September 6, 1825.* As last but a much more complex design (see Fig. 33).

*May 8, 1826.* As last but a different complex design.

*Type II.* Circular stamp with head of King George IV embossed in colorless relief in the centre, "ONE SHILLING" and "& THREE PENCE" similarly embossed above and beneath, and "Five" similarly embossed in circular tablets both sides.

*May 8, 1826.* Single impression, very large head in relation to the design.

*February 5, 1830.* As last but smaller head, die lettered "A" (see Fig. 34.)

*May 1, 1830.* As last but die lettered "B".

## 1826. 14th REPORT OF THE COMMISSIONERS OF ENQUIRY INTO THE COLLECTION AND MANAGEMENT OF THE REVENUE

Under the sub-heading "Board of Stamps, London," a most unfavourable picture is drawn of the functioning of the Congreve Machines at Somerset House. On March 15, 1825, Richard Regulus, Supervisor of Stamps, gave evidence before the Commission and stated that the machines were so slow in their operation that the public could not be supplied with stamps fast enough. One man in the dry stamp (embossing) room would formerly strike as many stamps in one day as two Congreve machines then did with six or seven men. Only two dies were then at work, none for stamping notes of the denominations of £10, £20 and £100 that they were obliged to stamp dry (emboss). They had waited three years for one of the dies, and when it was delivered it was defective and had to be returned. Bankers were even prepared, on occasion, to have their £5 notes struck with embossed stamps intended for £10 notes, and to pay the higher rate of duty because they could have them back immediately. In short, Sir William's machines had failed in three points on which he had set out—safety, expedition and economy. He thought there had been five forgeries within a few months. The bank note stamps formerly used had been all profit—now the expence of running the machines was considerable (about £500 per annum), including the cost of fuel and of the best vermilion ink required.

It is stated in the Report that the Royal Bank of Scotland objected to the application of the Congreve stamps to their notes, and that they had paid upwards of £500 on forged notes within a few years. Reference was made to a trial in Belfast for the



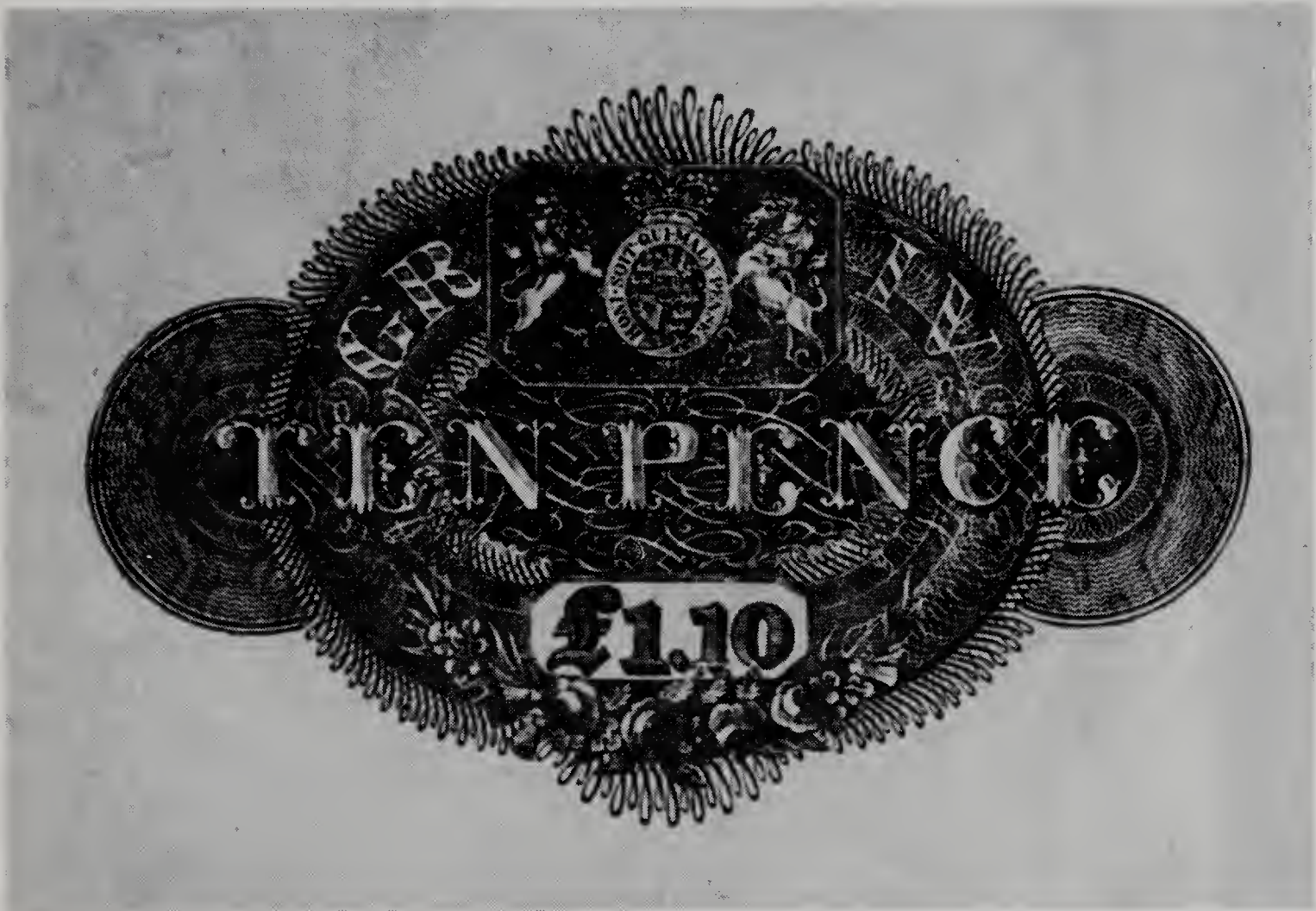


Fig. 30. 1821 Congreve 10d. stamp for a note of £1.10s. British Crown Copyright.



Fig. 31. 1821 Congreve 10d. stamp for a £2 note. British Crown Copyright.





Fig. 32. 1821 Congreve 1/3 stamp for a £5 note. British Crown Copyright.

Fig. 33. 1825 Congreve 1/3 stamp for a £5 note. British Crown Copyright.





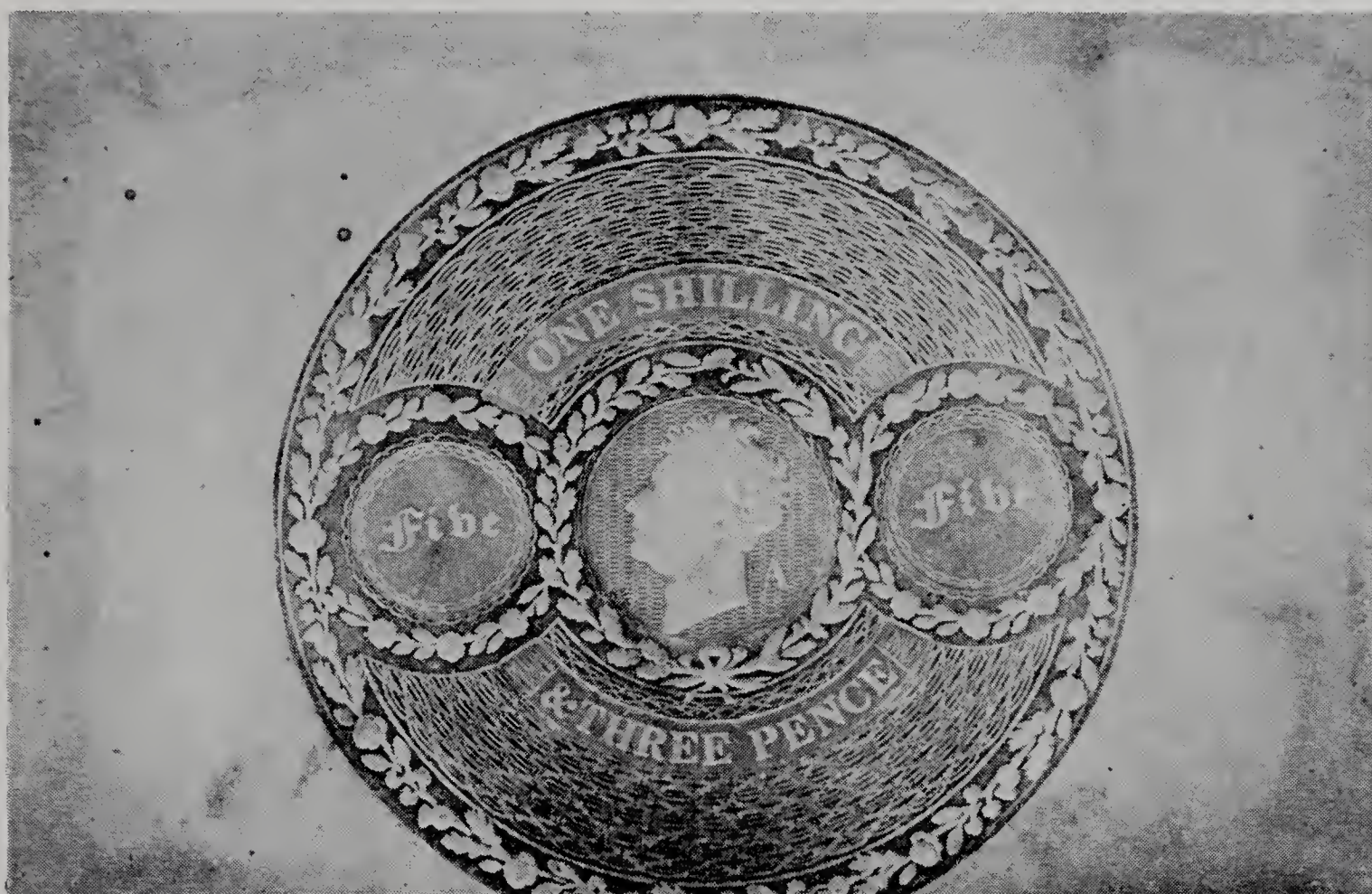


Fig. 34. 1830 Embossed Congreve 1/3 stamp for a £5 note.

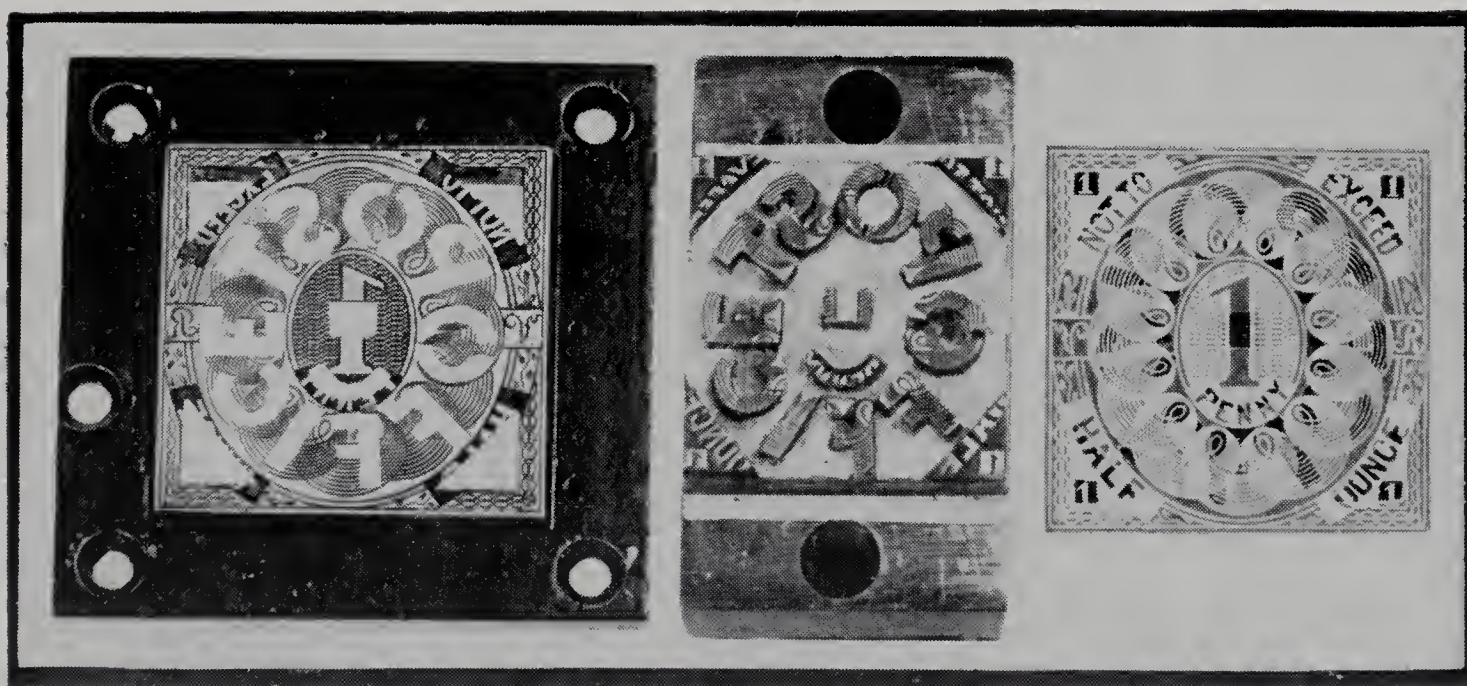


Fig. 35. The two interlocking brass dies used for printing the Whiting essay at right which was one of those submitted for the 1839 Treasury Competition. Reproduced by kind permission of the Royal Philatelic Society, London.

forgery of stamps on Scottish notes. When asked whether he considered the complicated stamp of Sir William Congreve a protection against forgery, an official of the Bank replied, "We conceive it no protection at all, for they have imitated it uncommonly well; but should they imitate it very slightly, a person in business who is hurrying in counting his money in a market or in a banking house does not examine narrowly a beautiful piece of workmanship; seeing a large stamp, they take for granted it is genuine."



It is also stated in the Report that in October 1819, Sir William Congreve stated that he did not consider the expense of installing his machine would exceed £2,000, and that this estimate was raised to £3,000 when he was required to adapt the machines to work with large plates for printing medicine labels. In the event, the cost of putting the machines into operation and of constructing the various dies and plates exceeded £8,000, this including the cost of steam engines and of repairs to the same. This section of the Report concludes with the statement that the Commissioners of Enquiry would have felt obliged to recommend that use of the Congreve machines should be discontinued, had it not been that the recent prohibition of the use of bank notes of lower denomination than £5 in England had already greatly reduced the work that was done on them.

The Congreve machines were first used for printing medicine duty labels in 1823, and machines of this type were later used for printing a few other revenue stamps and bank notes. In 1839, Charles Whiting, who had married Sir William's widow, submitted designs printed by a similar process for the Treasury Competition which invited suggestions for the proposed postage labels, and he was one of the prizewinners. (See Fig. 35 for the two interlocking dies used for printing the Whiting essay at right.) It is ironical that the first issued postage stamps were produced by the rival Perkins process.

(To be continued.)

---

## Origin of Design for Australia's Christmas 1961 Stamp

The design of Australia's Christmas 1961 stamp was based upon an illuminated fifteenth century Book of Hours (i. e. a book of devotions) known as the "Wharnccliffe Hours." Originally belonging to the Earl of Wharnccliffe, it is now in the National Gallery of Victoria. In the design, the book is depicted open. On the left-hand page is a Nativity scene and Latin prayers. On the right-hand page the Latin of the original has been omitted to enable a Biblical text in English to be shown in larger print. On both pages the central motif is edged by a simplified version of the decorative scrollwork of the original.

The Latin prayers on the left-hand page were included to retain an authentic medieval atmosphere. In the original some words are abbreviated and others are misspelled; in the stamp die, the engraver rendered the wording freely because of the small size of the lettering. The main purpose was to retain the overall medieval effect. The prayers shown are from Psalm 69 and are read at the beginning of all the hours of the Divine Office. The correct Latin version reads:

Deus in adjutorium meum intende  
Domine ad adjuvandum me Festina  
Gloria Patri et Filio et Spiritui Sancto  
Sicut erat in principio . . .

The words are prefaced by the Latin name of one of the Hours of the Office, "Ad Primam" meaning "To be read at the Hour of Prime". The English translation of the prayers is:

Incline to my aid, O God  
O Lord, make haste to help me  
Glory be to the Father, Son and Holy Spirit  
As it was in the beginning . . .

The text on the right-hand page "Glory to God in the highest and on earth peace" is taken from the Gospel of St. Luke, Chapter II, and is common to both Protestant and Catholic translations of the Bible.

*Philatelic Bulletin, Australian Post Office*



# Postage Stamp Aesthetics

## The Art of and on The Postage Stamp

By Barbara R. Mueller

(Continued from JOURNAL No. 82, Page 76.)

© Barbara R. Mueller, 1965

### Chapter III

#### TECHNICS

##### MATERIALS

A postage stamp is an "honest" piece of structural design because it has no unnecessary parts or trappings masking its form and functions. The raw materials which go into its fabrication are equally honest, simple and recognizable. Special training may be required for the identification and analysis of such media as tempera, gouache and pastel, but everyone recognizes paper, ink and gum. Obviously the manipulation of these materials is far more important in postage stamp aesthetics than the materials themselves. Yet variations in materials have been and continue to be responsible for the success of certain designs and the failure of others.

Philatelists have classified more than 25 varieties of paper according to type of pulp and process of manufacture. They glibly speak of Fourdrinier machines, dandy rolls and watermarks, but blithely ignore paper as a basic element of postage stamp art. The visual quality of the paper, dissociated from any specific type, as observed from the front of the stamp with the unaided eye is the truly significant factor.

For instance, the "hard" rag paper used for U. S. stamps before 1879 yielded a sharper impression than the softer, yellowish paper used after that date. A heavy, enamel coated paper similar to that used in "slick" magazines was selected for Uruguay's A87 of 1908 because the unusual printing process did not produce good results on inferior stock. The design was assembled from printer's cuts and an ordinary, halftone vignette. This method necessitated the use of art paper for good design reproduction.

Coated or surfaced papers also enjoyed a brief period of popularity among officials of several British colonial possessions and their stamp contractor, Thomas De La Rue. The so-called "chalky papers" are disliked by collectors because the designs, printed on the coating rather than the paper fibres, float off in water. Moreover, if the stamps are touched with a silver object or a tweezers, a black spot remains. The majority of chalky papers occurs in the Edward VII issues. Good examples are Antigua nos. 35-38, Ascension nos. 10-21, and Mauritius nos. 146-51. High denomination stamps were the favorite choices for chalky paper.

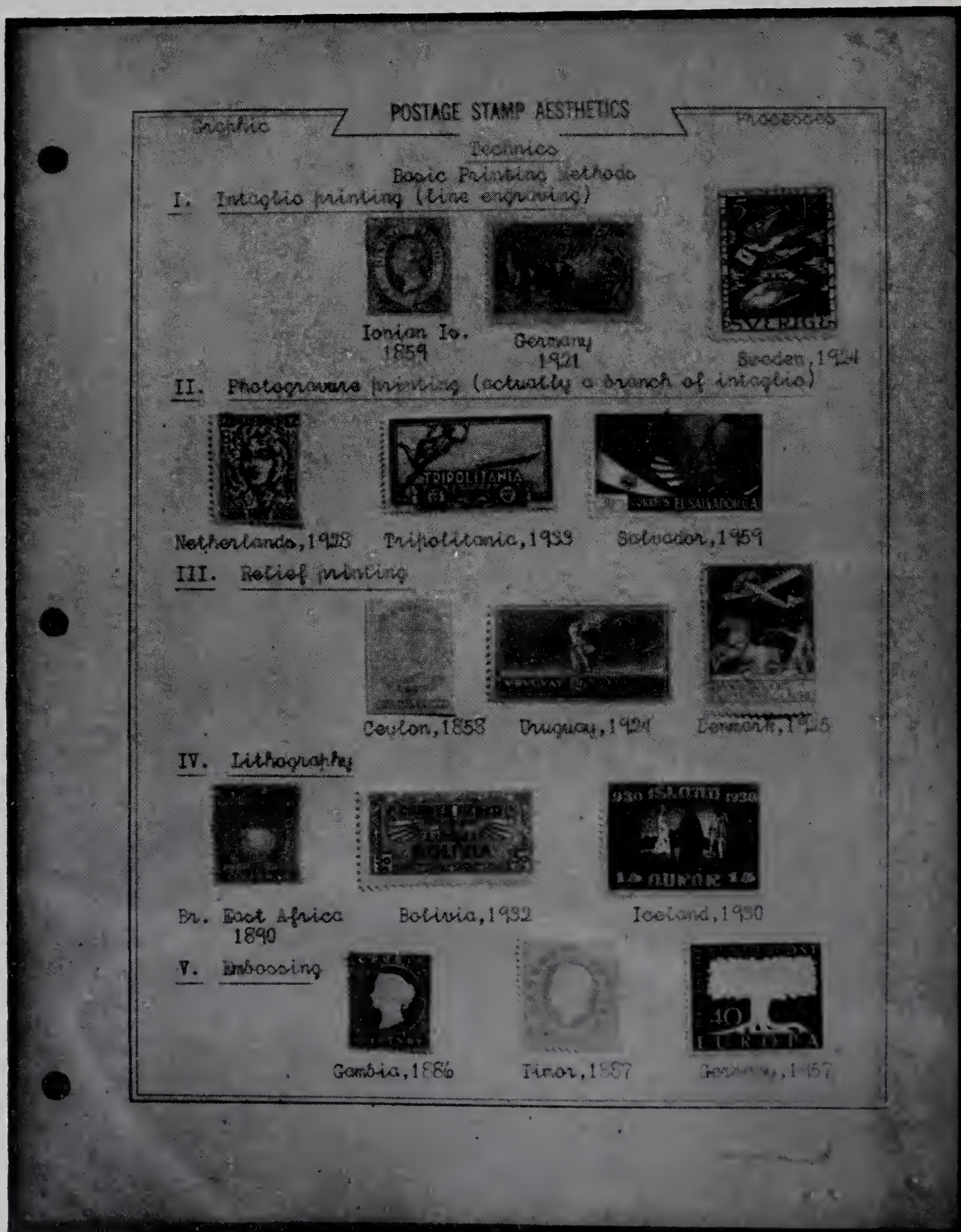
Although one of the reasons advanced for the use of surfaced papers is brilliance of design reproduction, the underlying motive seems to be security. The old fear of cleaning used stamps of their cancellations for re-use, which plagued the pioneer stamp-issuing authorities, has never been allayed completely. Diverse schemes bordering on the ridiculous have been tried at one time or another. A few, such as the "grills" on U. S. stamps of 1867-70, disfigured the designs. The non-mutilating types included colored papers and underprints. Some add to the stamp's attractiveness, while others are definite detractions.

On colored paper stamps, the designs are usually printed in black, creating a curiously charming bicolor effect. De La Rue, the printers of so many British colonials, also promoted doubly fugitive inks in black, green, and purple for security. In order to render each denomination more distinctive, yellow, green, blue and red papers were utilized in combination with the inks. This technique, introduced in Britain in 1887 for nos. 114, 115 and 119, was used extensively thereafter. In 1913 the mill which supplied the colored



papers suddenly ceased operations, forcing the printers to resort to ordinary white paper on which a colored surface was applied after manufacture. This superficial coloring was confined to those issues that had been printed formerly on yellow and green papers. For a clearer picture of the differences between colored and surface colored papers, compare Cayman Islands no. 37 with 45, 40 with 46, 44 with 47, and Gold Coast nos. 73 with 81 and 78 with 82. (The respective higher numbers are the surface colored papers or "white backs.")

Undoubtedly these paper devices for multiplying colors made the otherwise drab designs sparkle. The same unqualified accolade cannot be given to the underprinting





method by which a continuous pattern of colored lines is first printed on the blank paper before the actual design is laid down. The terms "burelage" and "moire" are associated with this process; it is not to be confused with underpainting. Security rather than beauty is the purpose of underprinting, as the German occupation of Alsace-Lorraine stamps (listed as France type 01) prove. In this case, the underprint itself is the main feature of the design. The numerals and inscriptions were simply cast from printer's type. Admittedly, this was a temporary war issue with little to recommend it to the seeker after beauty.

He will find greater aesthetic appeal in the 1855-57 issue of the small German state of Hanover. These types A4-6 have a network underprint of interlaced, horizontal wavy lines. A classically simple design of combined numeral and armorial shield added to the dainty network in green, rose, blue, yellow and gray makes this instance the exception to the rule: The underprint actually enhances the overall appearance.

Although underprinting is becoming an obsolete process, at least three states used it in comparatively recent years. Estonia was its most enthusiastic exponent. Almost all of her stamps issued between 1923 and 1940 featured a delicate underprint which added substance to the otherwise mediocre regular issues. The semi-postals, with gay color schemes and stylized designs, also gained distinction from the underprint. The free city of Danzig on the Baltic followed a similar plan for its issues of 1920-23. Even official and postage due stamps received the underprint treatment.

Venezuela's brief experiment with paper security devices was disastrous. Her regular issues of 1932 as well as the concurrent air mail set, types A49 and AP2, were printed on paper to which a network of intersecting arcs and the words "Winchester Security Paper" had been applied first. This underprint was so prominent and dense that the designs were all but lost in its bluish gray maze. All details of the red and yellow stamps were submerged completely. The same basic designs had been used earlier on plain white paper; compare for a vivid contrast.

In addition to variations in quality to compensate for certain printing processes, the use of colored papers and underprinting, a few more exotic methods have been employed for adding security and beauty to stamps. Probably the oldest of these is Prussia's "goldbeater's skin", an archaic term for what regard as a "decal." Types A8-9 of 1866 were relief printed in reverse on the gummed side of the stamps. The impression then showed positive through the collodion and gelatin coated transparent paper. Because of their fragility, they were not sold to the public but were applied by postal employees to parcels. Would-be defrauders could remove these stamps only with great difficulty; brave, indeed, was the collector who attempted the same.

Papers shot through with threads of fabric have found some favor in postage stamp production. Silk thread paper, including Britain's Dickinson paper, has one or more threads running continuously through each stamp. Very similar is paper in which many small, short threads are embedded. Granite or mottled paper has a related appearance arising from the introduction of a second kind of "stuff" to the pulp. Switzerland's nos. 14-40 demonstrate silk thread paper very well; Austria's nos. 219-26 exemplify granite paper. None of these fabric-impregnated papers adds to beauty. Few are appreciably visible from the front of the stamp; they are of academic interest only to the student of the art form.

A negative example of the effect of paper quality on impression quality is Norway's first issue, type A1 of 1855, the so-called "reindeer hemp" stamp. Official specifications called for paper made from "reenhamp", a word composite of "ren" meaning clean and "hamp" meaning hemp. In maritime Norway, the main source of hemp was discarded rope. Since it was contaminated with dirt, a cleaning process was required to make it usable. The stamp paper, however, was not cleaned thoroughly. The remaining gritty particles damaged the printing surfaces and produced colorless areas and extraneous blobs on the finished stamps.

One of the most radical innovations in materials is the use of metallic foils. Aluminum foil was bonded to thin paper for Hungary's no. C167. (Compare this bizarre sensation with no. C78, the same design printed on conventional paper.) An even larger and more glittering production is Russia's no. 2533 of 1961 commemorating Soviet scientific and technical achievements in exploring outer space. The previously mentioned Tongan "Coin" stamps were supposedly printed on gold foil. Preliminary private laboratory examinations indicate that it may merely be a gold-colored aluminum foil.

Silk was used by Poland in the never-ending search for novelty. Stamp no. 830 was issued for the 400th anniversary of the Polish posts. The experiment for this special event was a success, with the silk taking the impression admirably. The impracticality of the material for mass production necessitated another printing on ordinary paper.

You may logically conclude that some of the most artistic stamps have sprung from these manipulations of the basic material. But experience proves that the best examples of the art and craft of the postage stamp were produced on run-of-the-mill paper of indifferent composition.

At first blush it would seem that gum is as significant in stamp design as the kraft paper stretched over the back of a framed print. But aside from the minor instances in which an intrusive gum color and texture tends to obscure a delicate design, there are many major instances in which gum presents a serious problem in conservation. If philatelists did not insist on paying a premium for a stamp with its original gum, there would be no such problem. The gum which they so assiduously guard actually undermines the structure of the stamp itself. Excessive humidity softens the gum and causes it to adhere to the surface on which the stamp is mounted. If the stamp is left in a pile with others, all will stick together. Age causes deep cracks in the gum that eventually break down the fibre of the paper itself. The philatelic aesthete who is not interested in preserving beauty rather than investment value need not be concerned with these calamities if he soaks the gum off his stamps.

Although philatelists have ferreted out most of the secrets of postage stamp production, they have failed to discover the formulae of printing inks. Manufacturers and government agencies evidently consider knowledge of the ingredients and preparation of inks as open invitation to forgery. Therefore the best any outsider can do is generalize about consistencies and pigments.

For instance, the ink used in the intaglio flat plate processes has a thick, gummy, putty-like consistency. It usually requires heating before use so that it can be drawn out of the incised plate under pressure. By contrast, inks used in rotary press printing are free flowing. Relief printing and lithographic inks are relatively stiff but flowing. The gritty earth pigments necessary for permanence are unsuitable for modern offset lithography. Therefore stamps printed by one of that amazing family of processes are likely to fade or run in solution.

Printer's ink is essentially a suspension of pigment in a quick drying varnish base. With the exception of inks for photogravure processing, postage stamp inks use drying oil vehicles in practically the same basic formulae employed a century ago because the old formulations are completely adequate. Modern ink makers use gas and lamp black, chrome yellows and oranges, prussian and other iron blues, siennas, umbers, ochres, the old transparent whites, and synthetic organic pigments such as benzidine and Hansa yellows.

Ink cannot be reproduced exactly from one batch to another. Even if ink from the same batch is used, variations in the amount of it deposited on the individual stamp result from differences in paper, press, plate wipe and operating temperatures. Thus the "shades" so dear to a philatelist's heart are often accidental in the application of the ink, all considerations of color aside.

Metallic inks or simulated compounds are used occasionally to produce an illusion of great value. Stamps printed wholly or partly in such inks have been called "tinsel"



stamps." In this small but growing group comprising an unusual digression in a discourse on the material of the art are:

1. *Spain nos. 17-18*—Only 13 years after the Penny Black, Spain experimented with bronzed ink for two stamps intended for use within Madrid only. Oddly enough, these were very low denomination stamps, and the design, the city's coat of arms, was equally low in artistic value.

2. *Western Australia no. 4*—In 1857 this section of Australia issued a single six pence stamp of its traditional "black swan" design in bronze. Like the Spanish emissions, this stamp is now very expensive, reflecting in its lack of pristine appearance the instability of the metallic inks.

3. *Switzerland nos. 48, 50, and 68*—From 1862 through 1881 the Swiss printed two denominations of the current "sitting Helvetia" design in metallic inks—the 60 centimes copper bronze and the one franc gold.

4. *Persia (Iran)*—Beginning in 1878 with no. 40, a stamp printed in bronze ink on blue paper, the Persians have made greater use of metallic inks than any other country. However, they preferred combinations of conventional colors with silver and gold (nos. 98-100 of 1894 and no. 445 of 1908). Oriental opulence inspired nos. 455 and 457-63 of the 1909 coat of arms design. The 1915 commemorative series included nos. 569 and 571-77 with silver and bronze borders enclosing King Darius and the ruins of Persepolis. High values nos. 445 of 1908 and 759 of 1929 complete the glittering array.

5. *Netherlands*—The Dutch first tried metallic ink for a 50 cents gold stamp of 1867, no. 12. Much later they used silver and gold for the 1928 child welfare issue, nos. B12 and B14, and the 1933 issue picturing a tinsel Christmas star, nos. B68 and 69.

6. *Salvador, nos. 175-76*—Gold was incorporated into these three-color coat of arms designs of 1897.

7. *Greece, nos. 176-1789*—Giovanni da Bologna's Hermes gleams in lithographed splendor on these large, vertically arranged stamps printed in bronze, silver, and gold inks respectively.

8. *Danzig*—A number of this State's high denomination coat of arms stamps were tinselled, notably nos. 94, 95, and 112 of 1922-23. The official description of the color of no. 95 is "metallic green and red."

9. *Belgium*—Among this country's spectacular semi-postal stamps are nos. B69-70 of 1928 with designs stylized from the pointed arches of the Abbey of Orval. The basic color was applied in a photogravure process. The gold was applied in a subsequent relief printing operation.

10. *Portuguese India type A58*—Small, finishing touches of metallic inks are commonly added to contemporary stamps printed by high speed, multicolor presses. In very few cases are the inks used honestly; that is, because no other inks can reproduce the subject matter correctly. Foremost in this group is the 20-stamp set issued by this Portuguese possession in 1959 depicting both sides of historic coins in gold, silver, copper, bronze, and nickel.

The finished color of a postage stamp is a function of paper as seen through the ink film. The physics of color and light is a difficult and complicated field of science. Because the end product is always the concern of the aesthetician, there is little to be gained in a superficial survey of the properties of color evidenced in the postage stamp. The artistic significance lies in the role of color in the effectiveness of good design, in the creation of beauty as an entirety.

Philatelists like to think of themselves and their methods as being scientific, yet they fail to agree on the use of a basic color system in their catalogs and literature and even confuse the basic nomenclature of color. They call any variation from an accepted standard a shade, forgetting that a shade is only a value that is darker than the normal

color or hue, and a tint is a value that is lighter. The fact that value refers to comparative lightness or darkness as distinguished from the comparative brightness or dullness called intensity or chroma is blithely ignored in the drive to put inflated prices on superficial color factors.

Few collectors or critics bother to note the impact on a design of contrasts in two or more values of a stamp's color. Other truisms of color are equally applicable—the combination of grayed colors that harmonize and produce a quiet effect, the combination of brilliant colors that emphasize each other, the combinations that generate interest because the areas of color are kept in pleasing space relation to each other.

The success of a postage stamp's color scheme is also affected by the printing method. Photogravure and offset lithography, with large areas of solid color, call for strong bright chromas. Intaglio with its color areas of minute dots and lines calls for somber values in deep colors. No process deals very successfully with yellows and oranges. They seem to flatten out even an intaglio design. The current fad for multi-color stamps is not always an unmixed blessing. Thoughtless combinations in the cheaper processes produce a sticker-like art. So-called designers forget that color must always be a factor in the appraisal of a postage stamp's aesthetic merits: A design in indigo may convey a sense of stability, strength and dignity, while the same design in chartreuse reeks of femininity, vascillation and superficiality.

#### GRAPHIC PROCESSES

The basic principles of the graphic processes, creative and reproductive, used in the construction of a postage stamp remain unchanged from the period of their initial applications in the mid-19th century. Refinements and technological advances have been confined to the execution of these principles in the actual production processes.

Philatelic literature is rich in instruction on postage stamp production; some philatelists have become more learned than professionals. The art collector, however, can safely ignore the technical treatises on the Rube Goldbergian behemoths that daily spew forth stamps by the ten thousands. He need be concerned only with basic, underlying principles of the graphic arts as they affect the appearance of a stamp. He should be as aware of their potentialities and limitations as the professional designer ought to be but seldom is.

Technical texts traditionally have proceeded from the sketch to the finished stamp. Reversal of this order gives the advantage of first experiencing, through touch and sight, the characteristics of any stamp before attempting to visualize the primary but inaccessible steps in its production. Moreover, it's the stamp that's the object of the art, not the means of production. A study of the actual printing processes is not as important as a study of the sources of the printed image.

In any discussion of postage stamp printing, you must remember that the accepted philatelic terms are not always technically accurate. Indeed, they may be entirely contradictory to modern trade usage. Remember, too, that postage stamp printing is so specialized that the average job printer is just as ignorant as the layman is of the processes. The master steel engraver, the siderographer and the steel plate printer are not found in the usual plant. A little knowledge is worse than none at all in this Alice-in-Wonderland business.

(To be continued.)



# On the Classification of Proofs of France and Colonies

By Robert G. Stone

For various reasons this subject is something of a jungle, not only for non-French speaking but for French collectors as well. There has not been much interest in proofs among the leading students of French stamps, though essays (rejected designs) have been given considerable attention, relatively speaking. French terminology for proofs and essays has been loose, and attempts to translate it literally into English have been misleading. The term "épreuve" has often been used for both proofs and essays, whereas the term "essai" is generally understood by Frenchmen to mean simply a trial and may extend sometimes to what we call essays, though generally only to certain types of proofs. In France there are practically no collectors who specialize in collecting proofs (except perhaps the recent de-luxe proofs), and therefore the need for a more sophisticated terminology has not been felt there. Recently, however, some French students have recognized this problem and suggested an improved or more detailed classification but only in the limited context of certain stamp issues (e.g., Fromaigeat in his studies of the Empire issues).

We have given a little preliminary thought to the feasibility of a general classification that would encompass proofs of all French and colonial issues. This objective seems a little out of reach just now because of our unfamiliarity with certain of the issues and the scarcity of material of some types, but the diversity of methods of production used over the years for French and colonial stamps will make the result rather complex in any case. The following outlines represent our first effort in this direction, to cover only the typographic and recess printing products. Our approach is somewhat theoretical in that we try to visualize what could or should occur in light of the technical and administrative requirements; but it is also empirical in that we take account of the material we have seen or know exists. The usual approach to the subject is the opposite, in that it merely attempts to ascribe a function and a suitable description to the material which happens to have been found. This has some disadvantages: As new material appears which doesn't fit in the previous categories, new inharmonious categories may be created or Procrustean adjustments to the existing traditions are taken. Moreover, it is often not possible to determine the original function of a piece by merely looking at it, so that many false assumptions may underlie the classifications built around such an approach.

Our outlines are meant to be merely a basis for discussion, further thought and research. Comments or alternative proposals are invited.

We start by assuming that for philatelic purposes all proofs (and probably essays too) can be adequately described in terms of the following categories of characteristics:-

1. the type of material used to produce the art or imprint, with regard to its stage in the sequence of the stamp creation and production process
2. the function served by the art or imprint
3. the format, which includes:
  - a. size ("margins")
  - b. surrounds of imprint image
  - c. presentation arrangement
  - d. controls
4. the kind of paper
5. the color(s)

Now theoretically, and to a great extent actually, these characteristics can vary more or less independently of one another, so that the possible combinations of them that can

be expressed in individual proofs is legion. This is what makes the problem of describing French proofs sufficiently to satisfy the interests of all collectors of them so extremely complicated. To be sure not all people are concerned about all of these characteristics, and for them a briefer description would suffice. It would, however, be preferable that whatever terms and categories they chose to use be selected from a master outline that was adopted universally.

Our suggested outline of categories:

1. *Type of material:*

- Artist's original design (*maquette*)
  - Painting
  - Pen or pencil drawing
- Reduced photo of original design
- Unfinished die
- Finished master die
  - Before hardening
  - Without numeral of value
  - Retouched
  - With value (engraved on)
  - After hardening
  - Defaced
- (Numeral plugs — separately engraved)
- Matrix, or transfer, or roller
- Secondary die
  - Without numeral of value
  - Retouched
  - With value
  - Defaced
- Report, matrix, or transfer  
(Individual cliché, for mosaic plate)
- Plate (various formats)
  - Before make-ready
  - After make-ready
  - Retouched
  - Defaced

2. *Outline of Functions served:*

- Impression trial: with and without make-ready
- Color trials
  - colors specified in advance
  - colors out of which are to be chosen the ones for printing
  - colors adopted, before printing
  - colors issued, during printing
- Make-ready trials
  - for diagnosing the need for make-ready (usually in adopted colors)
  - for use in patching to make the blanket (unissued colors)—cut-outs.
  - for checking the make-ready (adopted colors)
- Paper trials
  - to test different papers
- Ink trials, to test various inks
- Gum trials, to test various gums
- Perforation trials
- Service trials, to test reactions of postal clerks or public
- Selection of final design, colors, etc.
- Presentation
  - to officials and dignitaries
  - to UPU
- Control purposes
  - administrative records
  - fiscal control
  - archives
- Exposition display
- Postal museum deposit



3. *Outline of the Formats:*

- A. *Size* ("margins" in usual terminology)—dimensions; standard sizes ("large" vs. "small"); arbitrary trimmings; paste-ups
- B. *Surrounds of imprint image:*
  - with die block border printed as solid surround; guide lines; burin test scratches
  - with die block smudges (bi-colored prints); overlaps; guide holes; guide lines
  - without die block border print (typo)
  - with sinkage from die block (recess)—"heavy" vs. "light" sinkage
- C. *Presentation arrangements*
  - single imprint
    - unfinished
    - finished
    - frame alone
    - center alone
  - multiple imprint
    - frame plus center separated, single of each
    - frame, center, and complete, single of each
    - collective (*tableaux*); printed or pasted up; perforated or imperforate
  - booklet, of pages with single imprints
  - triptych, cardboard folders with sets of mounted proofs
  - with simili-perforations
  - single-pane sheets
  - multiple-pane sheets
- D. *Controls*
  - artist's signature
  - engraver's signature
  - triple-hole punch of AFT
  - marginal handstamp
  - paper maker's watermark
  - stamp watermark
  - embossed seal
  - color trial numbers
  - coins datés, press number, operator number

4. *Outline of Papers:*

- artist's board or parchment
- photo paper
- toile or rice paper
- pelure paper
- India or China paper
- parchment
- ordinary white paper
- ordinary colored paper (usually brownish)
- glazed white paper
- thin smooth card (carton)
- pebbly-finish card
- bristol
- tinted papers; pulp tinted or litho (surface) tinted

5. *Outline of Colors:*

- artist's colors
- black for impression trials
- other colors for impression trials
- colors for presentation (de-luxe) proofs
- printing inks, color trials
- tinting colors
- paper
- reprint colors

It will be noted immediately that there is some redundancy in the above lists; however, the combination or coalescing of items from different category lists should not be adopted in a master outline until extensive research has shown that these items never have, or never can, occur separately.

With these lists as a guide one could make up tables to show for any given issue or stamp what items or combinations thereof have actually been seen or reported. One arrangement of such a table might have rows at the left side for each pertinent item of the list of Types of Material (category 1), and vertical columns for items chosen from any of the other categories. The items of Category 2 (Functions Served) might well be grouped under three headings:—Artist-Engraver Functions (these are mainly impression trials, color trial and presentation); Print-Shop Functions (these are mainly impression trials, color trials, and make-ready); and Administrative Functions (these include mainly Selection, Presentation, Controls, Exposition display, and Postal museum deposit).

## Review of Current Essay-Proof Literature

*Thirtieth American Philatelic Congress Book, 1964*, published by the American Philatelic Congress, \$5 from R. Brandeberry, 58 W. Salisbury Dr., Wilmington 3, Del.

The philatelic world has come to expect excellence from the annual American Philatelic Congress publication, and this volume lives up to expectations. Meeting the criterion of "something for everybody," it includes an unusual study which is of interest to essay-proof specialists. By Leo J. Harris, it is entitled "Dona Emilia Rivadeneira de Heguy, Engraver of Ecuador." Female *en epargne* engravers are a distinct rarity; a brother and sister team of engravers must be nearly unique. Yet a woman engraved the first issue of Ecuador and her brother's firm printed it. The fascinating story of their experience is well documented and well worth reading. (BRM)

WIPA 1965—Prospectus No. 3.

One does not look for articles on the artistic background of stamps in an exhibition prospectus, but in the third of an elaborate series emanating from Austria and publicizing the Vienna International Philatelic Exhibition of 1965 is such a study. Entitled "Austria's Stamps and Their Makers," it contains information supplementing the articles that appeared in THE ESSAY-PROOF JOURNAL Nos. 81, 82 and 83. Artists not covered in those articles but mentioned briefly in the brochure are Otto Zeiller and Otto Stefferl. (BRM)

*Linn's Weekly Stamp News*, Sidney, Ohio, issues of Nov. 3 and Nov. 9, 1964.

By virtue of the publicity they have received, Austria's postage stamp artists must be the best known in the world. In two special editions of *Linn's Weekly Stamp News* under the sponsorship of the Austrian Post and Telegraph Administration are found several articles of interest to essay-proof specialists.

"The Austrian National Printing Office" and "Austria's Stamp Artists" in the Nov. 2nd issue covers much the same ground as the "Staatsdruckerei" articles that appeared in THE ESSAY-PROOF JOURNAL Nos. 81, 82 and 83.

"Harrisons, Stamp Printers/An Account of their early work to mark the 30th Anniversary of the first Great Britain Photogravure Stamps" by E. C. Ehrmann, *Stamp Collecting*, issues of Aug. 21 and Aug. 28, 1964.

This copyrighted article is an exceptionally valuable reference for the specialist in methods of stamp printing. While going into greatest detail on the Great Britain photogravure stamps of 1934, it includes an adequate accounting of Harrison's pioneer photogravure work. The 1923 Egypt, 1928 Gold Coast and 1933 Maldive Islands photogravure issues and their essays are treated in some detail. The curious Rembrandt Photogravure Ltd., "St. George and the Dragon" essay of 1929 is also mentioned briefly. (BRM)



# The Essay-Proof Society Catalog of British North America Essays and Proofs

By the Catalog Committee

Kenneth Minuse, Chairman

Robert H. Pratt, Vice-Chairman

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue, numbers with suffix of E for Essay and P for Proof, PX for Progressive Die Proof, plus a capital letter for each design and a small lower case letter for varieties.

Our Definitions. See JOURNAL No. 76, p. 148.

All items listed in this catalog will have been seen by someone on the Catalog Committee or by some other competent authority. At the end of the listings for each country will be found a description of any items that may have become connected with that country but for various reasons have been omitted from this catalog. If convincing evidence is submitted to justify their listing, this will be done at a later date. On completion of this present undertaking, it is planned to issue addenda as new material is seen.

## ABBREVIATIONS

C—Canceled  
E—Essay  
E-1—Essay for which there is no corresponding Scott's number.  
P—Proof  
PX—Progressive Die Proof  
TC—Trial Color Proof  
S—Specimen  
v.—vertical reading up  
h.—horizontal  
d.—diagonal  
t.—top  
b.—bottom  
c.—center  
l.—left  
r.—right

1—die impression, large margins  
2—die impression, small margins  
3—plate impression on India paper  
4—plate impression on cardboard  
5—plate impression on paper other than India, perforated  
6—plate impression on paper other than India, perforated  
8—plate impression from American Bank Note Co. trade sample sheet  
9—plate impression from British American Bank Note Co. trade sample sheet  
10—Perkins, Bacon & Co. 20th century printings of the Newfoundland Pence Issues

## Prince Edward Island

By Charles Whiting, London, Eng.  
Electrotyped

1861.

1P2. 2 Pence.

Small die proof  
a. on thin white wove paper  
light rose-red

1TC2. 2 Pence.

Trial color small die proof  
a. on thin white wove paper  
black

1TC4. 2 Pence

Trial color plate proof  
d. on white glazed card .013" thick  
black

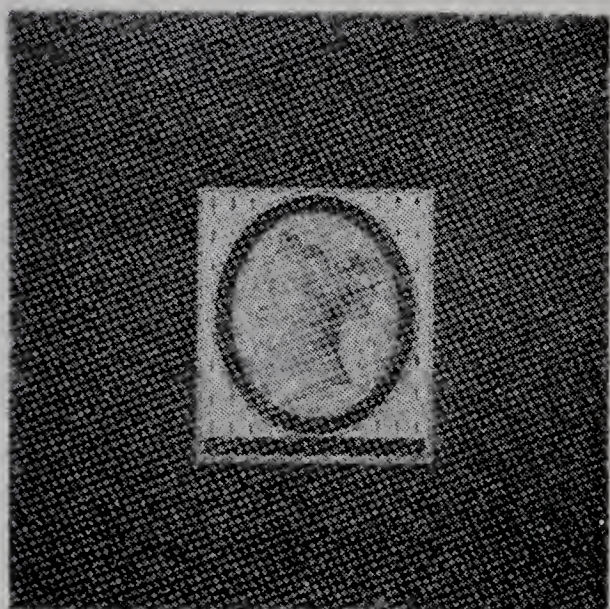
1P5. 2 Pence.

Plate proof  
a. on thin white wove paper  
rose, shades  
b. on yellowish toned paper  
rose, shades

**1TC5. 2 Pence.**

Trial color plate proof

- a. on thin white wove paper  
violet-brown (claret)  
black
- b. on yellowish toned paper  
black
- c. on coarse bluish-white paper  
black

**2E-A.**

1861.

**2E-A. 3 Pence.**

Die essay with lettering and value tablets  
black  
on thick white wove paper, about 73x73mm  
white on solid blue background  
white on solid vermillion background, with black spandrels in the four corners

**2TC2. 3 Pence.**

Trial color small die proof

- a. on thin white wove paper  
rose, shades  
black

**2P5. 3 Pence.**

Plate proof.

- a. on thin white wove paper  
dark blue
- b. on yellowish toned paper  
light blue

Date?

By the British American Bank Note Co.,  
Ottawa, Canada.

**3E-A.  
Engraved****3E-A. 6 Pence.**

Large die sunk essay on card

- black
- e. Small die essay on India  
black
- e. Plate essay on India  
violet-brown (claret)  
rose  
light blue  
green

By Charles Whiting, London, Eng.  
Electrotyped

1861.

**3TC2. 6 Pence.**

Trial color small die proof

- a. on thin white wove paper  
rose, shades

1862-65.

**7aP5. 6 Pence.**

Plate proof

- b. on yellowish toned paper  
blue-green

**4TC1. 1 Pence.**

Trial color large die proof

- h. on thick white wove paper, about 110x80mm  
black
- i. on thick white wove paper, about 124x99mm  
defaced with two thin parallel lines.  
black



**4TC2. 1 Pence.**

Trial color small die proof

- a. on thin white wove paper
  - light rose
  - rose-red
  - black
- d. on white glazed card .013" thick
  - black

**4P5. 1 Pence.**

Plate proof

- b. on yellowish toned paper
  - light orange

**4TC5. 1 Pence.**

Trial color plate proof

- b. on yellowish toned paper
  - black

**8TC2. 9 Pence.**

Trial color small die proof

- a. on thin white wove paper
  - light rose
  - rose-red
  - black

**8P5. 9 Pence.**

Plate proof

- b. on yellowish toned paper
  - reddish-violet

**8TC5. 9 Pence.**

Trial color plate proof

- b. on yellowish toned paper
  - bluish-green

**1868.****9P4. 4 Pence.**

Plate proof

- d. on white glazed card. .013" thick
  - black

**9P5. 4 Pence.**

Plate proof

- a. on thin white wove paper
  - black
- b. on yellowish toned paper
  - black
- c. on coarse bluish-white wove paper
  - gray-black, comes both gummed and ungummed

**9TC5. 4 Pence.**

Trial color plate proof

- c. on coarse bluish-white wove paper
  - light blue

By the British American Bank Note Co.,  
Ottawa, Canada

**1870.****10P1. 4½ Pence**

Engraved large die proof

- a. on thin white wove paper
  - light brown
- d. on white card, about .013" thick
  - light brown

**10TC1. 4½ Pence.**

Engraved trial color large die proof

- a. on thin white wove paper
  - dark green
  - red-brown
- g. on thin white glazed paper, about .0025" thick
  - green

**10P2. 4½ Pence.**

Engraved small die proof

- a. on thin white wove paper
  - brown
- e. on India
  - brown

**10TC2. 4½ Pence.**

Engraved trial color small die proof

- a. on thin white wove paper
  - green
  - red-brown
  - red-violet

**10P3. 4½ Pence.**

Engraved plate proof on India

light brown

**10TC3. 4½ Pence.**

Engraved trial color plate proof on  
India  
green

**10P4. 4½ Pence.**

Engraved plate proof on card,  
about .013" thick  
light brown

**10TC4. 4½ Pence.**

Engraved trial color plate proof  
on card  
black

By Charles Whiting, London, Eng.  
Electrotyped

**1872.****11P2. 1 Cent.**

Small die proof

- a. on thin white wove paper
  - brown-orange

**11TC2. 1 Cent.**

Trial color small die proof

- a. on thin white wove paper  
dull rose

**11P5. 1 Cent.**

Plate proof

- a. on thin white wove paper  
brown-orange

**11TC5. 1 Cent.**

Trial color plate proof

- a. on thin white wove paper  
black

**12TC2. 2 Cents.**

Trial color small die proof

- a. on thin white wove paper  
dull rose, shades

**12P5. 2 Cents.**

Plate proof

- a. on thin white wove paper  
ultramarine

By British American Bank Note Co.,  
Ottawa, Canada

**13E-A.**

Date?

**13E-A. 3 Cents.**

Engraved plate essay

- a. on card, imperf.  
black
- b. on thick crisp paper, various perforations  
green
- Lithographed essay
- f. on soft wove paper, perf. 12  
green

By Charles Whiting, London, Eng.  
Electrotyped

**1872.****13P2. 3 Cents.**

Small die proof

- a. on thin white wove paper  
dull rose

**13TC4. 3 Cents.**

Trial color plate proof

- d. on white glazed card .013" thick  
black

**13P5. 3 Cents.**

Plate proof

- a. on thin white wove paper  
rose

**13TC5. 3 Cents.**

Trial color plate proof

- a. on thin white wove paper  
black

**14P2. 4 Cents.**

Small die proof

- a. on thin white wove paper  
green

**14TC2. 4 Cents.**

Trial color small die proof

- a. on thin white wove paper  
black

**14P5. 4 Cents.**

Plate proof

- a. on thin white wove paper  
yellow-green

**15P2. 6 Cents.**

Small die proof

- a. on thin white wove paper  
black

**15P5. 6 Cents.**

Plate proof

- a. on thin white wove paper  
black

**16TC2. 12 Cents.**

Trial color small die proof

- a. on thin white wove paper  
rose, shades

**16TC4. 12 Cents.**

Trial color plate proof

- d. on white glazed card  
black

**16P5. 12 Cents.**

Plate proof

- a. on thin white wove paper  
reddish-violet

**16TC5. 12 Cents.**

Trial color plate proof

- c. on coarse yellowish wove paper  
rose, shades



In 1962, H. R. Harmer, Inc., New York, N. Y. sent a "Season's Greetings" card to many of its customers etc. These contained a reprint from the original die for the 6 Pence stamp. They are cream colored glazed card about 96x63mm and .01" thick. The following colors have been seen:

orange-yellow  
black-brown  
carmine  
dusky darkbrown  
dim blue-green  
other colors may exist

They are beautifully produced and make nice collateral material. We understand the die has been given to the Royal Philatelic Society, London, England and is now in their possession.

A word of Caution.—A very fine article about the proofs of Prince Edward Island written by J. A. Tilleard appeared in the *London Philatelist*, Jan. 1893. Illustrations of complete sheets of the 2p, 4p, 3c and 12c stamps printed from the original plates were used in this article. We know some of these illustrations have been cut apart and offered for sale as printer's proofs. These can be readily recognized by the paper upon which they were printed:

2p on white glazed paper, about .005" thick  
4p on white glazed paper, about .0055" thick  
3c on white glazed paper, about .006" thick  
12c on white glazed paper, about .006" thick

This paper is different from any used to make proofs by the printers. The above four plates are now in the possession of the Royal Philatelic Society, London, England, and have since been defaced.



## We have on hand a **LARGE SELECTION OF ERRORS AND VARIETIES**

including **Proofs-Essays-Specimens-Artist Drawings** etc.—an accumulation of over 35 years.

In addition, we have oddities of **many Topicals and Air-mails** from many different countries (especially strong in MONACO), FRANCE and COLONIES, NEW AFRICAN REPUBLICS, etc. **Artist Die Proofs**, De Luxe Sheets, **Imperf. Trial Colors**, (some in colorful strips of 5, even some in complete sheets).

Please write us. We will gladly make special offers or selections for you.

## ARTIST DRAWINGS

We are one of a few specializing in **original drawings**, made by different artists. These are mostly unique projects or finished design extremely colorful, artistic work.

**They could be an outstanding addition to any collection.**

On hand now: Refugee, Olympic, U. N. Europa etc. Details on request.

**HEADQUARTERS FOR ERRORS - TOPICALS**

**S. SEREBRAKIAN, INC.**

P. O. Box 448

Monroe, N. Y.

## Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York 56, N. Y. for sales of British North America essays and proofs.

Falk Finkelburg, 114-93 226 Street, Cambria Heights 11, New York, N. Y. for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONER'S CATALOGS.

**H. R. Harmer Ltd., London, England. Sale of Nov. 9-11, 1964.**

### Canada

- 1935 1c-13c Complete set, photographic proofs of each value mounted on cards, all with circular "Philatelic Sect., Fin. Br. May 13, 1935 P. O. Dept., Ottawa" marking on reverse ..... 211-216P1 \$175.00

### Newfoundland

- 1937 1c blue, vignette of King's head, oval and crown, 2 vignettes, one with mss. note in pencil at lower left "1" and the other "11," "1st. proof" ..... 233PX-A 140.00
- 1c black, large progressive die proof on wove paper, showing King's head, fish and the words "POSTAGE," "COD FISH" and "NEWFOUNDLAND CURRENCY," but without background, value, etc., with mss. "11" and "9/2/37" ..... 233PX-C 58.50
- 1c black, large progressive die proof on wove paper showing all of design except background, also showing part of background separately at left of proof ..... 233PX-D 58.80
- 1c gray, large die proof on wove paper, also showing part of background separately at left of proof ..... 233P1 58.80
- 3c orange-brown, large progressive die proof on wove paper showing "MAP," "3" and "POSTAGE" only ..... 234PX-A 61.60
- 3c orange-brown large die proof on wove paper ..... 234P1 56.00
- 7c blue, large progressive die proof on wove paper showing caribou, part of forest and the words "POSTAGE" and "CARIBOU," also showing at right engravers note in reverse "Top of crown" and guide line ..... 235PX-A 72.80
- 7c blue, large progressive die proof on wove paper showing King's head, caribou, part of forest, "POSTAGE," "CARIBOU" and left frame lines ..... 235PX-B 64.40
- 7c blue, large die proof on wove paper ..... 235P1 61.60
- 8c orange-red, large progressive die proof on wove paper showing King's head, main part of scene and "POSTAGE" and "CORNER BROOK PAPER MILLS" ..... 236PX-B 61.60
- 10c olive-gray, large progressive die proof on wove paper showing salmon, immediate background, "POSTAGE" "SALMON KING OF RIVERS" and King's head ..... 237PX-B 72.80



10c olive-gray, large die proof on wove paper .....	237P1	72.80
14c black, large die proof on wove paper .....	238P1	53.20
15c rose-lake, large progressive die proof on wove paper showing seal, main background, King's head and the words "POSTAGE" and "NORTHERN SEAL" .....	239PX-B	53.20
20c green, large progressive die proof on wove paper showing main design, "POSTAGE," "CAPE RACE" and "TRANSATLANTIC BEA- CON," also King's head .....	240PX-B	61.60
20c green, large die proof on wove paper .....	240P1	39.20
24c black, trial color large die proof on wove paper .....	241TC1	50.40
24c turquoise-blue, large die proof on wove paper .....	241P1	53.20
48c black trial color large die proof on wove paper with die no. ....	243TC1	47.60

**Harmer, Rooke & Co., New York. Sale of July 22-24, 1964.****Canada**

1857 1/2p deep rose, plate proof on India .....	8P3	24.00
1859 12 1/2c green, plate proof with vert. "Specimen" in carmine .....	18P-Avr	15.00
12 1/2c same as above, but a block of 4 .....	18P-Avr	30.00
1897 3c gray, trial color small die proof on card .....	69TC2	27.00

**Nova Scotia**

1860-63 1c black, plate proof on India, block of 4 .....	8P3	11.50
--	-----	-------

**H. R. Harmer Inc., New York. Sale of Oct. 20-22, 1964.****Canada**

1851 6p black, trial color plate proof on India with vert. "Specimen" in carmine, horiz. pair .....	2P3S-Avr	23.00
12p black, small die proof from the scarred die on India about 24x30mm .....		165.00
12p black, plate proof on India with vert. "Specimen" in carmine ....	3P3S-Av	95.00
12p black, same as above, but with diagonal "Specimen" in carmine .....	3P3S-Ad	82.50

**New Brunswick**

1860 5c brown, Connell plate proof on India .....	5E-A	18.00
5c brown, Connell plate proof on India, horiz pair .....	5E-A	26.00
1860-63 10c vermillion, plate proof on India, vert. pair .....	9P3	12.00

**Robson Lowe Ltd., London, England. Sale of Oct. 7, 1964.****Canada**

1851 6p gray, plate proof on thin wove paper with vert. "Specimen" in carmine, block of 4 .....	2P5S-v	39.20
6p blue-gray, trial color plate proof on India on card with vert. "Specimen" in yellow, block of 4 .....	2TC3S-V	42.00
1859 5c red, plate proof mounted on card .....	15P5	35.00
5c red, plate proof on thin wove paper, a strip of 4 with horiz. "Specimen" in black .....	15P5-Sh	25.20
10c gray-brown, plate proof on thin wove paper, a strip of 4 with vert. "Specimen" in carmine .....	16P5-Sv	35.00

**Robson Lowe Ltd., London, England. Sale of July 15, 1964.****Canada**

1851 6p gray, plate proof on thin wove paper with vert. "Specimen" in carmine, block of 4 .....	2P5-Sv	39.20
6p blue-gray, plate proof on thin wove paper with vert. "Specimen" in yellow, block of 4 .....	2P5-Sv	47.60

1855	10p blue, plate proof on India, vert. "Specimen" in carmine	7P3-Sv	61.60
	½p rose, plate proof on thin wove paper with vert. "Specimen" in green	8P5-Sv	21.00
1859	5c red, plate proof mounted on card, block of 4	15P5	53.20
	5c red, plate proof mounted on card, horiz. "Specimen" in black, block of 4	15P5-Sh	46.20
	10c gray-brown, plate proof on India, vert. "Specimen" in carmine, block of 6	17P3-Sv	61.60
	6p brown, Bradbury, Wilkinson, Viking Head essay	13E-A	56.00

#### Newfoundland

1931	15c-\$1 black, complete set, trial color large die proofs with die Nos. in reverse	C6-8TC1	126.00
	1c-30c Complete set, re-engraved small die proofs in issued colors	172-182P2	196.00

**H. R. Harmer Ltd., London, England. Sale of Oct. 26, 27, 1964.**

#### Newfoundland

1857	2p black, trial color die proof, die sunk on card	2TC1	84.00
	6½p black, trial color die proof on card	7TC1	100.80
	8p black, trial color die proof, die sunk on card	8TC1	100.80
	2p black, trial color plate proof on card, block of 4	2TC4	89.60
	3p black, trial color plate proof on card, a pair	3TC4	23.80
	4p black, trial color plate proof on card, a pair	4TC4	26.60
	5p black, trial color plate proof on card, block of 4	5TC4	58.80
	6½p black, trial color plate proof on card, block of 4	7TC4	72.80
	8p black, trial color plate proof on card, block of 4	8TC4	72.80
	1sh black, trial color plate proof on card, block of 4 inscribed in margin in mss. "Rose ink 100 sheets"	9TC4	100.80
1901-192	1p-1sh orange, complete set reprints on thick paper	1-9P10	53.20
	1p-1sh green, complete set reprints on thick paper	1-9P10	56.00
	1p-1sh black, complete set reprints on thick paper	1-9P10	47.60
	1p-1sh black, complete set on thin card, corners defaced	1-10P10	56.00
	1p-1sh same as above, but in blue	1-10P10	64.40
	1p-1sh same as above, but in green	1-10P10	64.40
	8p black, trial color die proof on card with portion of bottom tablet cut away	8TC1	100.80
1866	2c black, Jeans original engraving of codfish on thin paper on card	24E-A	154.00
	5c black, Jeans original engraving of seal on thin paper on card	24E-A	145.60
	5c purple, essay with design used for the 10c value on India on card	25E-C	72.80
	5c same as above, but in green	25E-C	70.00
	5c brown, Province of Newfoundland essay on thin paper	25E-D	70.00
	2c dull green, small die proof with die No. and imprint	24P2g	64.40
	5c dull green, small die proof with die No. and imprint	25P2g	58.80
	5c dull green, small die proof with die No. and imprint	27P2g	58.80
	12c brown small die proof with die No. and imprint	28P2g	58.80
	13c black small die proof with die No. and imprint	30P2g	58.80
(The above 5 lots are Goodall die proofs.)			
1868-73	1c black, trial color small die proof on India on card	32ATC2	53.20
1897	1c-60c Complete set Cabot on card in issued colors	61-74P4	217.00
1911	9c brown, trial color small die proof on thick card	100TC2	175.00
	10c blue, trial color small die proof on thick card	101TC2	154.00
	12c green, trial color small die proof on thick card	102TC2	58.80
	1c-15c black, complete set, trial color plate proofs on card, blocks of 4	104-114TC4	100.80



1919	15c black, Vickers-Vimy center vignette only .....	106.40
	15c black and red-brown Vickers-Vimy essay imperf. horiz. pair .....	39.20
	15c black and brown Vickers-Vimy essay perf. horiz. pair .....	42.00
1923-24	6c steel-blue, trial color plate proof, block of 4 .....136TC5	32.20
	12c orange-brown, trial color finished proof, perf. 12 .....141TC6	58.80
1931	15c brown, small die proof on thick paper .....C6P2	56.00
	15c-\$1 complete set large die proofs in issued colors on thick paper with die Nos. ....C6-8P1	198.80
	15c brown, plate proof on thick paper, horiz. pair .....C6P5	56.00
1937	1c-48c black, complete set long Coronation trial color large die proofs on stout wove paper .....233-242TC1	672.00
	2c blue, die essay, Inland Revenue, Geo. V on wove paper .....RIE-B	21.00

**Harmer, Rooke & Co., Inc., New York. Sale of Dec. 8-11, 1964.**

#### Newfoundland

1931	15c-\$1 Complete set, black large die proofs on wove paper unwatermarked, with die Nos. in reverse .....C6-8TC1	120.00
------	--	--------

**J. N. Sissons Ltd., Toronto, Canada. Sale of Dec. 2-3, 1964.**

#### Canada

1851	12p black, plate proof on India, vert. "Specimen" in red .....3P3-Sv	125.00
	12p same as above, on India on card .....3P3-Sv	130.00
1855	10p orange, trial color plate proof on India superb pair .....7TC3	44.00

#### New Brunswick

1851	1sh black, plate proof on card .....3P4	16.00
1863	5c brown, Connell on India on card, vert. "Specimen" in red, block of 4 .....5E-Sv	60.00
	5c same as above, but a block of 16 (4x4) .....5E-Sv	175.00

#### Nova Scotia

1851-53	1p black, trial color plate proof on card block of 16 (4x4) .....1TC4	180.00
	6p black, trial color plate proof on card block of 10 (2x5) .....	90.00
1860-63	1c Trial color small die proof with imprint and die No. (Goodall) .....8TC2g	60.00
	1c green, trial color finished proof on wove paper, perf. 12, gummed, from the American Trade Sample Sheet .....8TC10	38.00
	8½c blue, trial color finished proof on wove paper, perf. 12, gummed, from the same Trade Sample Sheet .....11TC10	31.00
	10c black, trial color small die proof on India .....12P2	20.00

#### By Falk Finkelburg

**H. R. Harmer Inc., New York, N. Y. Sale of Nov. 4, 1964.**

#### United States

1918	6c orange, large die proof on India (74x67mm) die sunk on card (204x155mm) Ex. Roosevelt Coll. ....C1P1	380.00
	16c green, large die proof on India (74x67mm) die sunk on card (204x155mm) Ex. Roosevelt Coll. ....C2P1	320.00
	24c carmine rose and blue, large die proof on India (60x48mm) on horiz. card (203x153mm) Ex. Roosevelt Coll. ....C3P1	420.00

	24c deep blue, large die proof of frame on India die sunk on card. Pencil notation on front "Aeroplane stamp," number 894416 on back ---C3P1	260.00
	24c deep carmine, large die proof of frame on India (63x75mm) die sunk on card (152x203mm) stamped on back "624646A" and "Engravers Stock Proof Authorized by (signature)" -----C3P1	280.00
	24c light brown-red and blue, large trial color die proof on India (75x90mm) die sunk on card (153x203mm) -----C3TC1	375.00
1923	8c light green, large die proof on India (78x69mm) die sunk on card (203x152mm). On reverse, "Engravers Stock Proof, Authorized by (signature)" -----C4P1	170.00
	16c dark green, large trial color die proof on India (105x83mm) die sunk on card (about the same size) -----C5TC1	220.00
	16c blue, large die proof on India (71x62mm) die sunk on card (203x152mm), on reverse, "Engravers Stock Proof etc." -----C5P1	170.00
	8c dark green, large die proof on India (87x75mm) die sunk on card (203x152mm) inscribed "Approved Aug. 1, 1923, Harry S. New, Postmaster General" -----C4P1	—
	16c dark blue, large die proof on India (87x76mm) die sunk on card (203x152mm) inscribed "Approved August 6, 1923, Harry S. New, Postmaster General" -----C5P1	—
	24c Carmine, large die proof on India (88x75mm) die sunk on card (203x153mm) inscribed "Approved August 14, 1923, Harry S. New, Postmaster General" -----C6P1	—
	C4P1-C5P1-C6P1 sold as one lot -----	825.00
1926-27	15c orange, trial color large die proof on India (86x78mm) die sunk on card (203x155mm) inscribed "Approved September 3, 1926 Postmaster General" but not signed -----C8TC1	160.00
	10c dark blue, large die proof on India (125x100mm) die sunk on card (202x156mm) inscribed "Approved - Date 1/23/26, Harry S. New, Postmaster General" -----C7P1	—
	20c yellow-green, large die proof on India (124x100mm) inscribed "Approved January 10, 1927/ Harry S. New/ Postmaster General" -----C9P1	—
	15c olive-brown, large die proof on India (81x76mm) die sunk on card (202x154mm) inscribed "Approved September 3, 1926/ Harry S. New/ Postmaster General" -----C8P1	—
	C7P1, C8P1, C9P1 sold as one lot -----	480.00
1927	Lindbergh Issue	
	10c dark blue, large die proof on India (112x87mm) with control number 363012 stamped at bottom left -----C10P1	290.00
	10c dark blue, large die proof on India (126x100mm) die sunk on card (201x153mm) inscribed "Approved June 7, 1927/ Harry S. New/ Postmaster General" -----C10P1	310.00
1928	Beacon Issue	
	5c carmine and blue, large die proof on India (125x100mm) die sunk on card (205x152mm) inscribed "Approved June 18, 1928/ Harry S. New/ Postmaster General" -----C11P1	300.00
1928	Aeronautics Conference Issue	
	2c carmine-rose and 5c blue, large die proofs on India (114x112mm) die sunk on cards (203x148mm) each inscribed "Approved December 4, 1928/ Harry S. New/ Postmaster General" -----	
	649-650P1 sold as one lot -----	260.00
	2c and 5c small die proofs in issued colors on white paper, Ex Roosevelt Coll. -----649-650P2	250.00



	2c and 5c large die proofs in issued colors on white wove paper untrimmed and bearing blue control numbers. Ex. H. M. Southgate Coll.	649-650P1	250.00
1930	Winged Globe		
	5c large die proof on India (108x83mm) die sunk on card (202x153mm) Ex. Roosevelt Coll. ....	C12P1	190.00
1930	Zeppelin Issue		
	65c-\$2.60 Complete set large die proofs in issued colors on India (110mm or larger x 83mm or larger) die sunk on cards (203x153mm) C13-C15P1		2500.00
	65c-\$2.60 Complete set small die proofs on India in issued colors C13-C15P1		1600.00
1932	8c olive-bistre, large die proof on India (117x86mm) die sunk on card (203x153mm) .....	C17P1	200.00
1933	Century of Progress Issue		
	50c green, small die proof on yellowish wove .....	C18P2	320.00
1935	Trans-Pacific Issue		
	25c blue, unfinished large die proof (89x78mm) die sunk on card (203x151mm) with pencil notation "1st Proof." Due to the need for speed in production, this incomplete proof was rushed to the President, who wrote in pencil mss. "OK F. D. R." .....	2CoDE	270.00
	25c blue, small die proof on yellowish wove .....	C20P2	—
1937	20c green and 50c carmine small die proofs on yellowish wove C21, C22P2		—
	C20, C21, C22P2 sold as one lot .....		550.00
1938	6c dark blue and carmine, small die proof on yellowish wove .....	C23P2	220.00
1939	30c dull blue, small die proof on yellowish wove, tiny tear at right margin		
	.....	C24P2	180.00
1941-44	6c carmine, small die proof on yellowish wove .....	C25P2	160.00
	8c olive-green small die proof on yellowish wove .....	C26P2	160.00
	10c violet small die proof on yellowish wove .....	C27P2	160.00
	15c brown-carmine small die proof on yellowish wove .....	C28P2	160.00
	20c bright green small die proof on yellowish wove .....	C29P2	160.00
	30c blue small die proof on yellowish wove .....	C30P2	160.00
	50c orange small die proof on yellowish wove .....	C31P2	160.00
1934	Air Mail Special Delivery		
	16c dark blue, small die proof on yellowish wove .....	CE1P2	170.00
	16c red and blue small die proof on yellowish wove .....	CE2P2	210.00

## Ferdinand Lorber, Stamp Designer and Engraver

(Continued from Page 57.)

12/18/44	A150-51	2 & 3fc	Prince Francis Joseph II; Princess Georgine. These were rotogravure printed by Courvoisier; Lorber prepared the designs.
11/15/49	A163-64	20 & 40rp	250th Anniversary of the purchase of the former Dukedom of Schellenberg.
11/20/51	A150-51	2 & 3fc	Line engraved issue by Lorber of the above rotogravure stamps of 12/18/44.
9/25/52	A172	5fc	Vaduz Castle; designed and engraved by Lorber.

In a memorium in the July-August 1957 issue of the *JOURNAL PHILATELIC de Berne*, the editor stated in part: "His engravings were genuine works of miniature art which met with esteem and acceptance within and far beyond the Austrian frontier."

Secretary's Report

By KENNETH MINUSE, *Secretary*

1236 Grand Concourse, New York, N. Y. 10056

Members Admitted

- 1026 Harris, Sidney J., 10 Walsingham Street, St. John's Wood Park, London, N. W. 8, England (Newfoundland)
- 1027 Falkenberg, Kingsley, Box 2739 General Post Office, New York, N. Y. 10001 (Dealer)
- 1028 Hahn, Lt. Joseph D., 37 Gross Drive, Loring A. F. B., Maine (U. S. proofs and Germany)
- 1029 Schueren, Fred P., 5100 Ellington Ave., Western Springs, Ill. (U. S. 19th Century)
- 1030 Combs, Rear Admiral W. V., U. S. N., 2005 Columbia Pike, Apt. 826, Arlington, Va. 22204 (Official specimens)
- 1031 De Moss, Herbert N., 1403 Argonne Drive, Baltimore 18, Md. (Dealer)
- 1032 Trychel, Stanley R., 515 E. Weber Street, Toledo, Ohio 43608 (19th Century used U. S. and cancellations)
- 1033 Faulhaber, Robert E., 1179 Third Street, N. W., Grand Rapids, Mich. 49504 (U. S. 19th Century, Switzerland, U. S. proofs, Germany and British Colonies)
- 1034 Silberberg, Bernard, 29 Wheeler Road, Newton Center, Mass. 02159 (No specialty)

Applications Received

- 1035 Christensen, David H., 4309 East-West Highway, Bethesda, Md. 20014 (United States)

Transfer of Membership

- 103 Harmer, Henry R., to Harmer, Cyril H. C., 41 New Bond Street, London, W. 1. England

Change of Address

- 980 Fuld, Dr. George J. to 469 Sandhurst Road, Akron, Ohio 44313

Resignation

- 962 Greene, H. C.

Enumeration of Membership

Members reported in JOURNAL No. 85 .....	249
Gains .....	9
Losses .....	1
Net membership in this JOURNAL No. 86 .....	257
Non-member subscribers .....	17
Applications received .....	1

Honorary Life Membership Bestowed on  
Henry R. Harmer

Having learned that Mr. Henry R. Harmer, London, England, had retired from active philately and because of his help and encouragement during the formative years of our Society and his loyal support since that time, the Board of Directors of the Essay-Proof Society at a meeting held December 9, 1964, unanimously voted to bestow upon him an Honorary Life Membership in the Society.

Mr. Harmer was born on November 13, 1869, in England. He started dealing in stamps at the age of 17 and became semi-retired in 1963. Originally he was in the whole-sale stamp business, traveling all over Europe. He founded the auctioneering firm of H. R. Harmer in London during the last days of the first World War in 1918. He inaugurated H. R. Harmer Inc., New York, in 1940 and opened a Sydney, Australia, house in 1948. His name was added to the Roll of Distinguished Philatelists in this same year.

His collection of forgeries and reprints was perhaps the largest ever formed. It was the only such collection to win a Gold Medal.



## Reports of Society Monthly Meetings

JOSEPH G. REINIS, *Chairman*

KENNETH MINUSE, *Secretary*

Meeting of October 14, 1964. Present were: Mrs. Ehrenberg, Mrs. McCoy, Messrs. Blanchard, Brooks, Cohen, Gros, Jackson Minuse, Morris, Reinis and Weaver. Mr. Hill Kaslove of the American Numismatic Society was our guest.

*Mrs. Ehrenberg* showed, in addition to her very fine collection of stamps and proofs of the U. S. Departments engraved photographs of Presidents Grant, Hayes, Garfield and Arthur, during whose administrations the Department stamps were used; and a fairly complete number of engraved photographs of the Secretaries of State, Agriculture, Interior, War, Navy and Treasury, also Attorneys General and Postmasters General, who served during these administrations. Letters on official stationery signed by many of these officials were also included in the exhibit.

*Thomas F. Morris* exhibited a collection of proofs and stamps of the United States and South and Central America originally owned by the engraver, Marcus W. Baldwin. Also shown were items bearing upon President Theodore Roosevelt, among them being a large die proof of the President, the U. S. stamp issue of 1902, the President's bookplate, and numerous engravings relating to this subject autographed by the engraver.

*Joseph G. Reinis* showed a leather-bound book containing large die proofs of the 1901 Pan-American issue. The book is the property of Mr. Bernard Silberberg and is thought to have been made up by the government.

*Albert P. Cohen* exhibited some recent acquisitions which included a small working model of a printing press; contemporary and amusing cartoons of a Fenian note; a document signed by U. S. Major General George G. Mead; tickets to the impeachment of President Andrew Johnson and contemporary pictures, also a letter signed by him. Also shown were a stamped envelope in Robert E. Lee's handwriting, photographs and a large document signed by Andrew Jackson, a collection of Civil War paper money both Northern and Southern; a patriotic cover showing Professor Lowe's "Patriotic Balloon"; a legal sized cover addressed to ex-President Jefferson Davis with Davis' handwriting on an endorsement, and an invitation to the funeral of Sir Rowland Hill at Westminster Abbey.

*Dr. Blanchard* showed a portion of his British North America collection of stamps, bank notes with similar designs, matching vignettes, and miscellaneous bank note type engravings, including a number of essays and proofs.

---

### In Memoriam

## Dwight O. Barrett

Dwight O. Barrett, internationally known numismatist and philatelist and member of The Essay-Proof Society, died December 10, 1964, at the age of 80.

Mr. Barrett was the chief architect of the Boys Town, Nebraska, PhilMatic Center. In 1947 he made arrangements with the late Msgr. Edward J. Flanagan, founder of Father Flanagan's Boys Town, to present his extensive collection of numismatica and philatelica to that institution.

This collection, comprising well over fifty standard volumes, included the regular and commemorative issues of U. S. stamps, as well as revenues and other non-Scott material. Also included were several volumes of U. S. essays and proofs.

The numismatic gift included a large selection of state bank notes, Colonial currency, engravings and old autographed documents of considerable historic value. The entire collection was built along historical and educational lines.

In 1949, upon retirement from an executive position with the Gulf Oil Co., Mr. Barrett became curator of the PhilaMatic Center and drew up plans for a museum to house his collection. Of the 650 double frames there now, his collection fills more than a third of them.

Mr. Barrett was a Fellow of the American Society of Mechanical Engineers and held memberships in the American Numismatic Association, the American Numismatic Society, the Collectors Club and the Manuscript Society.

*Perfect for*  
**Essays and Proofs**



Made of the material that preserves priceless and irreplaceable material in the Library of Congress.

**FREE SAMPLES**

are available, plus a list of sizes, by writing to

**Protective Mounts**

525 S. Western Ave., Los Angeles 5, Calif.

**WANTED TO BUY**

Proof bank notes — books — Engravings — vignettes of any bank note company.

Bureau of engraving books, vignettes etc.

Counterfeit detectors — Heath, Ormsby, etc.

Documents pertaining to banknote companies, engravers, etc.

Please forward your material, together with price.

If accepted we will promptly air mail check.

**James Incorporated**

James Building

105 West Main St., Louisville 2, Kentucky

Uniper 3-4851-2-3

**HOW MANY?**

The E. P. S. has several hundred members. At a recent stamp exhibition, we joined with three other New York auctioneers in a discussion as to how many of these were auction buyers. We checked the number of bidders on a collection of proofs and essays in one of our sales who were E. P. S. members, and the number was surprisingly few.

There were more buyers who were NOT members than there were those who were. This indicates, for one thing, that the membership potential for the E. P. S. is rather large.

Does it also indicate that there are members who are not interested in adding to their collections? (We are allowing, of course, for those whose collections are so advanced that there is little coming up at auction to interest them.)

We'd appreciate comments on this, and we'd love to hear from any E. P. S. members who are interested in buying fine essay and proof material and who are not now on our list. There must be quite a few of these. Would any care to send us their names?

**HERMAN HERST, JR.**

SHRUB OAK, N. Y. 10588

**Hawaii  
 Portugal &  
 Colonies**

In our extensive stocks are:

1. **A magnificent group of essays and proofs of both postage and revenue stamps of Hawaii.**
2. **A comprehensive selection of postage stamp proofs of Portugal and Colonies.**

We invite your inquiries about this specialized material from two increasingly popular areas.

**New England Stamp Co.**

45 Bromfield St.

Boston 8, Mass.



# 1847 "Atlanta" Trial Color Proofs

Reprinted in 1881 for display at  
The International Cotton Exhibition  
in Atlanta, Ga.

Set consists of 5 colors, Black,  
Scarlet, Brown, Green, and Blue. All  
brilliant shades on thin card.

## SINGLES

Comp. set 5c & 10c, Cat.  
\$510+ .....Net \$ 395

## BLOCKS OF 4

same, Est. Cat. \$5,000+  
Rare .....Net \$1,950

## BLOCKS OF 8

same, Est. Cat. \$10,000+  
Unique? .....Net \$4,500

Odd Singles, Pairs, and Blocks, of  
most Colors Available.

What other "ATLANTA" Trial Col-  
ors Do You Need? Complete 1869's  
Available. 1869 Invert Proofs, In-  
cluding Blocks, Also in Stock.

Satisfaction or Immediate Refund  
Gladly Sent on Approval with Refer-  
ences Installment Payment Terms If  
Desired

(No Interest or Carrying Charges)

**Jack E. Molesworth**  
Incorporated

APS 88 BEACON STREET  
CSA BOSTON, MASS. 02108  
SPA Phone: 523-2522



# ESSAYS

&

# PROOFS

form one of the  
comprehensive sections  
in the

## ENCYCLOPAEDIA OF EMPIRE POSTAGE STAMPS

which is edited by  
Robson Lowe

*The vade-mecum for both  
specialist and collector, also  
dealing with postal history,  
postage rates, handstruck  
stamps, "SPECIMEN",  
blocks, covers, cancellations,  
varieties, size of sheets, for-  
geries, used abroad and biblio-  
graphy.*

## VOLUME IV

deals with  
**AUSTRALASIA** and is  
available at  
\$12 including postage

**Robson Lowe Ltd.**

*Philatelic Publishers*

50 PALL MALL  
LONDON, S. W. 1. ENGLAND

Cables: "Stamps, London, S. W. 1."

*Send for our Literature List if you  
would like to know more about our  
publications.*

*When replying to this advertisement please mention  
that you saw it in the "Essay Proof Journal".*

## *Endless Variety*

**P**RACTICALLY any good auction house can ring up a respectable bid these days on a Vaduz or a NABA sheet, the Servizio di Statos or Vatican 35-40.

Harmer, Rooke & Co. goes further and pulls top prices for an endless variety of material—often the kind that is not currently basking in the high-price spotlight.

Specialized collections of Zemstvos, Canal Zone and early Spanish Colonies have all sold for remarkably good prices in this season's Harmer Rooke sales.

If you have been specializing for years in Griqualand West, or some other interesting bypath, and now want to sell, we can help you. We have the experience and the know-how. Our mailing list of the leading dealers in and collectors of 19th and 20th century U. S. is unsurpassed. And British Colonies, both centuries, have always been a specialty of this firm.

Write, call or visit us today and let us advise you (without charge) on your selling problem.

**HARMER, ROOKE & CO., Inc.**

589 FIFTH AVE. (at 48th), NEW YORK, N. Y. 10017

Phone: 212, MU 8-5252